THE ARYAN PATH

Point out the "Way" — however dimly, and lost among the host — as does the evening star to those who tread their path in darkness.

—The Voice of the Silence

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THE PROPER STUDY OF MAN

IN pride, in reasoning pride, our error lies;
All quit their sphere, and rush into the skies....

— ALEXANDER POPE: *An Essay on Man* (1733)

Secreted and hidden in the heart of the world and in the heart of man is the light which can illumine all life, the future and the past. Shall we not search for it? Surely some must do so.

— Through the Gates of Gold

Of all the hard facts of science...I know of none more solid and fundamental than the fact that if you inhibit thought (and persevere) you come at length to a region of consciousness below or behind thought and different from ordinary thought in its nature and character—a consciousness of quasi-universal quality, and a realization of an altogether Vaster Self than that to which we are accustomed.

— EDWARD CARPENTER

THE FIRST STEP in the plan to land a man on the moon has now been achieved. On the 14th of September the rocket launched by the Soviet Union hit the moon! With this spectacular exploit science has definitely entered the realm of space travel and none can afford to ignore the possibilities thus opened to mankind. The French have already coined a word, "*alunir,*" which means "to land on the moon," and the Académie Française has given its approval. Culture today must necessarily include an acquaintance with at least some of the ideas of science. Ours is indeed the age of rockets, missiles and space travel. We have now entered a realm of gigantic and dramatic adventure, the exploration and the conquest of outer space.

But while it is necessary to know the "facts" of science, it is more important still to relate these facts to human affairs and to find how the discoveries of science have been used or can be used by man; that is, their po-

tential application to human needs. When a man does travel to the moon imprisoned inside a rocket, like a caterpillar within a cocoon, will that man be transformed or will he return the same old man he was here on earth? In the glamour and thrill of the adventure let us not ignore that basic issue.

Even in our study of science we often overlook that, besides the learning of scientific facts and discoveries, there is another aspect, which touches directly the scientist as a human being, namely, the discipline of science and its objective. For behind science lies man's eternal quest for truth, the scientist's will to seek and to find knowledge. What constitutes the scientific spirit? What are its techniques and its procedures, and how have these influenced humanity? These are questions more important than the actual "findings" in the various scientific fields. We need an insight into what science is about. In all questions we have these two aspects representing two different levels of investigation. External data is one level; but behind it lies the human significance.

The essence of science is the hunger to expand the field of human knowledge. New dimensions have come into our thinking as the outer horizons have expanded. But these new dimensions are still of the same objective order and related to external horizons. There is an altogether different kind of dimension, related not to outer space but to man's inner consciousness. It represents another way of knowing, call it if you please the mystic way or the way of Yoga, a way ignored today by the modern man. It is an adventure into the realm of the Spirit, an exploration of Man's own heart, his innermost Self.

It was Socrates who said: "I am not yet able to know myself and it seems to me ridiculous, while ignorant of myself, that I should inquire into what I am not concerned with."

Socrates' point of view has today slipped into oblivion. The old philosopher would not have altogether approved of our excursions into space! While they add to our knowledge of astronomy they do not reveal to us the nature of the Self. Socrates might also—and justly—comment on the disputes that are bound to arise should we really succeed in conquering the moon. Why, already there have been claims and counter-claims! The Soviet Union asserts it has planted its flag on the moon, and the United States retorts that merely the planting of flags does not give anyone the right to claim rulership over that body. Is the moon or any planet subject to sovereignty? And, if so, to whose sovereignty? That of the earth as a whole? Not content with our sorrowful star's problems we now are concerning ourselves with the legal questions involved in ownership of space beyond the earth!

Would it not be more profitable to resolve the conflict within man himself and thus pave the way to an age of peace and well-being?

We cannot expect many to take seriously to the way of *Yoga*, but we certainly could all benefit by the recognition of its existence. Modern science could indeed profit by a study—even if merely academic—of such a classic as Patanjali's *Yoga Sutras*, which describe the discipline necessary to explore that inner realm of the Spirit and to attain to divine awareness or divine union. Such explorations need no physical instruments or elaborate and difficult external preparations. Instead they demand living a life of virtue and of altruism and the cultivation of *dhyana*, or meditation, whose golden gate leads toward the realm of Truth Eternal.

To most people "spiritual knowledge" means some glorification of the senses, some perception of objects. But spiritual perception is the entering directly into the nature of things, not as objects, but as phases of consciousness. We cannot *know* in the ultimate sense, unless we know from within. No amount of purely external investigation and accumulation of objective data will ever reveal the hidden heart of life.

On the other hand, through participation in divine union all mysteries can be unveiled. Yes, so that a knowledge of the moon itself, not merely of its outward envelope, is possible through contemplation. However unintelligible to the man of science today, the following aphorisms from Book III of Patanjali's *Yoga Sutras* made sense in olden days to the practitioner of the Divine Discipline and remain true today, a challenge to the modern mind:—

> By concentrating his mind upon the sun, a knowledge arises in the ascetic concerning all spheres between the earth and the sun.
>
> By concentrating his mind upon the moon, there arises in the ascetic a knowledge of the fixed stars.
>
> By concentrating his mind upon the polar star, the ascetic is able to know the fixed time and motion of every star in the Brahmanda of which this earth is a part.

Shall we not make a beginning and practise a little introspection? Let us not disregard altogether the Wisdom of the Ancients, and amidst the hubbub and discord of the outer world let us learn to turn within that we may rediscover the realm of the Self in us and claim our divine inheritance.

NAMRATĀ

THE PHILOSOPHY OF POETRY

[**Mr. Peter Malekin**, a sensitive and discerning student of English literature, has written many fine essays for THE ARYAN PATH. In the long essay of which we here print the first part he surveys famous theories regarding the nature of poetry and its moral effect on man. This part brings the survey to the end of the eighteenth century. — ED.]

I

IT is one of the ironies of history that it should be the influence of Plato, the most poetic of all philosophers, which is largely responsible for the traditional hostility between poetry and philosophy in the West. This conflict has usually turned on the question of the immorality of the influence of the poets.

The poetic elements in Plato are so obvious that he has sometimes been regarded as a wonderful poet but no philosopher. His use of myths is the outstanding example, but the general literary artistry of the Socratic dialogues is superb. Not only is the conversation of the dialogues brilliant and fascinating, but the characters too are created with a living intensity. The character of Alcibiades in *The Symposium* is magnificently conveyed, while Alcibiades' own character sketch of Socrates is full and convincing. The effect of Alcibiades' description is the greater since he is, in his drunken cleverness, describing the paragon of balance, of self-control and of purposeful tenacity. Yet Plato, the poetic creator of both Alcibiades and Socrates, firmly thrust the poets out of doors when he came to define the ideal Republic.

Plato's reasons for refusing to admit to the Republic any poetry except religious hymns are briefly as follows. The world copies an ideal archetype on the plane of thought and is consequently an imperfect and transient copy of the real and lasting. Each material object copies an archetype, and concerning the object there are three types of knowledge; the highest kind of knowledge is that of the user, for he knows wherein the object is good or bad; the second is the knowledge of the maker of the object, who receives information about how it should be made from the user; the third is the knowledge of the artist, who only copies the appearance of an object. An example Plato gives is that of a bridle; a horseman, who knows the use and purpose of a bridle, knows why it is good or bad and accordingly instructs the maker who fashions it. The horseman has knowledge, the bridle-maker right belief, but the artist who copies the appearance of the bridle has neither of these. He merely copies nature's copy of an archetype.

In the *Phædrus* Plato compares the soul to a chariot drawn by two horses, the one rational and divine, the other evil and passionate. It is the task of man to give rein to the rational and divine and to curb the irrational and brute. The argument on poetry in *The Republic* assumes this duality of the soul.

Poetry, continues the argument, copies actions and dispositions; but the restrained action and disposition of the philosophical sage are the most difficult to imitate. Poetry, therefore, usually imitates the passionate and evil part of the soul, the part which ought to be controlled by the rational and spiritual element. Whereas philosophy trains the soul to look direct at archetypal ideas, poetry strengthens the worst in the soul by decking out the passions with all the charm of words.

The result of this argument is a very distrustful attitude towards art. Socrates expresses it in Book X of *The Republic*:—

> "Then, Glaucon," I said, "when you find Homer's admirers saying that this poet has educated Hellas, and that in questions of human conduct and culture a man ought to read and study Homer, and organize his whole life in accordance with the teaching of this poet, you must be friendly and kind to such people — they are as good as they know how to be — and agree that Homer is the most poetical and the first of the tragic poets, but be quite sure in your mind that only such specimens of poetry as are hymns to the gods or praises of good men are to be received into a city. If you receive the pleasure-seasoned Muse of song and epic, pleasure and pain will be kings in your city instead of law and the principle which at all times has been decided by the community to be best."

Earlier in *The Republic* Plato gives more precise instances of the things which he objects to in poetry and he outlines a code of censorship to which it shall submit. One of his major objections is that the poets tell lies about the gods; therefore no stories telling of unworthy conduct on the part of the gods shall be admissible:—

> But the binding of Hera by her son, or the hurling of Hephaestus from heaven by his father, when his mother was being beaten and he tried to defend her, and all the tales of the battles of the giants that Homer has made, these stories we shall not receive into our city, whether their purport be allegorical or not. For the child is unable to discriminate between what is allegory and what is not; whatever he receives and believes at that early age is apt to become permanent and indelible. (*The Republic*, Book II)

So, in order not to misguide the young, these things must be kept out of the city altogether. Similarly no one shall be allowed to show God as

responsible for human suffering:—

> He must say that God did what was just and good, and the sufferers were benefited by punishment. We must not allow the poet to say that those who were punished were miserable, and that God made them so. But we must allow them to say that the bad were miserable because they needed punishment, and were benefited by being punished at God's hand. We must contend with all our might against the assertion that God, who is good, is the author of evil to any man. (*The Republic*, Book II)

Heroes and famous men must be shown as exemplary in their conduct; they must not give way to grief or rage or any other of the passions, but such weaknesses shall be reserved for despicable characters who are not in any way to be copied.

When a wandering poet comes to the Republic he shall either stay on the city's terms, or, having been honoured and feasted, be sent packing somewhere else. Poetry will only be admitted to the city on other terms when it can demonstrate by argument that it is useful and of advantage to the citizens.

Plato's attitude to poetry is, however, dual, and he does not always treat it with such dignified contempt. At times the poet is conceived of as one happy in a divine madness which is more valuable than any human sanity. In the *Ion* the poet is described as a metal ring hanging from the loadstone of that god who inspires him. Like the oracles and prophetesses he is god-intoxicated and speaks a wisdom not his own. Ion, a professional reciter of Homer, is like a second iron ring attached to Homer, who is the first. As a result, when Homer is spoken of, Ion discourses like a god, but when other poets are discussed he goes to sleep and has no more to say than other men. Art, then, is a divine madness and not a technique; it cannot therefore be learnt, but is a gift given by the gods to some men all their lives and to others only occasionally.

Plato's pupil Aristotle shared with his teacher the idea of art as imitation. From imitations, he said, men learnt and a desire to learn was natural to man. Poetry imitated actions, and he dealt at some length with the cathartic effect of tragedy on the emotions of pity and fear. Unlike Plato he regarded the influence of poetry on the emotions as desirable; his view was that poetry provided an outlet for excess emotions and thus produced harmony and balance.

Plato's æsthetic theory left one obvious loophole for the artist. If there is a world of ideal archetypes copied by the world about us and if the soul is able to cognize archetypal ideas directly, then, even if it be granted

that most art is but a copy of a copy, it may still be claimed that some art is directly copied by the visionary artist from the divine archetypes. Art is therefore capable of bettering nature by copying the divine more perfectly than nature does.

This general approach was adopted by Sir Philip Sidney in his *Apologie for Poesie* (published in 1595), the first English work on æsthetics. In this world, he said, we see things as they are; in the golden world of poetry we see them as they ought to be.

Such an idealizing theory of art can, however, take two forms, the mystical or the purely rational. According to the one, art seeks the spiritual ideal hidden within and behind an earthly exterior; according to the other it enshrines rational generalizations abstracted by a process of logical analysis from the particularities of experience. That the theory should lend itself equally to mysticism and rationalism is ironical; for, though not necessarily enemies, historically rationalism and mysticism have not been the best of friends.

The conception of art as a rational idealization of nature was above all peculiar to the secular society of the European "Age of Reason." It was only with the Romantic conception of the creative imagination that the idea of art as a means of contacting spiritual reality tended to return to European thought.

The eighteenth-century rationalist position was expressed clearly by Reynolds and by Johnson. Reynolds, speaking of painting in his Third Discourse to the Royal Academy, said:—

> This great ideal perfection and beauty are not to be sought in the heavens, but upon the earth. They are about us, and upon every side of us. But the power of discovering what is deformed in nature, or, in other words, what is particular and uncommon, can be acquired only by experience; and the whole beauty and grandeur of the art consists, in my opinion, in being able to get above all singular forms, local customs, particularities, and details of every kind.

In his later dialogues, the rigour of his rationalism is somewhat abated by the influence of Romantic ideas.

Together with the task of capturing the general idea goes the task of being moral mentor to society. Johnson sets out the duties of a poet in *The History of Rasselas Prince of Abissinia*. Imlac the poet is talking of his art to the prince:—

> "To a poet nothing can be useless. Whatever is beautiful, and whatever is dreadful, must be familiar to his imagination: he must be conversant with all that is awfully vast or elegantly little. The plants of the

garden, the animals of the wood, the minerals of the earth, and meteors of the sky, must all concur to store his mind with inexhaustible variety: for every idea is useful for the inforcement or decoration of moral or religious truth; and he, who knows most, will have most power of diversifying his scenes, and of gratifying his reader with remote allusions and unexpected instruction....

"The business of a poet," said Imlac, "is to examine, not the individual, but the species; to remark general properties and large appearances: he does not number the streaks of the tulip, or describe the different shades in the verdure of the forest. He is to exhibit in his portraits of nature such prominent and striking features, as recall the original to every mind; and must neglect the minuter discriminations, which one may have remarked, and another have neglected, for those characteristics which are alike obvious to vigilance and carelessness.

But the knowledge of nature is only half the task of a poet; he must be acquainted likewise with all the modes of life. His character requires that he estimate the happiness and misery of every condition; observe the power of all the passions in all their combinations, and trace the changes of the human mind as they are modified by various institutions and accidental influences of climate or custom, from the spriteliness of infancy to the despondence of decrepitude. He must divest himself of the prejudices of his age and country; he must consider right and wrong in their abstracted and invariable state; he must disregard present laws and opinions, and rise to general and transcendental truths, which will always be the same: he must therefore content himself with the slow progress of his name; condemn the applause of his own time, and commit his claims to the justice of posterity. He must write as the interpreter of nature, and the legislator of mankind, and consider himself as presiding over the thoughts and manners of future generations; as a being superior to time and place.

"His labour is not yet at an end: he must know many languages and many sciences; and, that his stile may be worthy of his thoughts, must by incessant practice, familiarize to himself every delicacy of speech and grace of harmony."

Imlac now felt the enthusiastic fit, and was proceeding to aggrandize his own profession, when the prince cried out, "Enough! Thou hast convinced me, that no human being can ever be a poet."

The general tendency of the theory of art shared by Johnson and Reynolds is to minimize inspiration and to lay great stress on hard work and on attention to the rules of propriety. Thus Johnson objected to Shakespeare's use of the phrase "the blanket of the dark" in *Macbeth*, because the image of a blanket introduced a commonplace object in a

setting where all should be noble and exalted. Similarly Reynolds was sceptical about inspiration in his *Discourses*:—

> Nothing is denied to well-directed labour: nothing is to be obtained without it. Not to enter into metaphysical discussions on the nature or essence of genius, I will venture to assert, that assiduity, unabated by difficulty, and a disposition eagerly directed to the object of its pursuit, will produce effects similar to those which some call the result of *natural powers*. (Second Discourse)

The feeling about genius was not always, however, so rigid. Many of the neo-classical critics from Dryden on were willing to make an exception to their demands in the case of genius. The example of Shakespeare had not a little to do with the English critics' adoption of this moderate position, for Shakespeare seemed to the English neo-classicists to have broken all the rules and to have got away with it. They nevertheless remained far from clear about the nature of genius, or why it could break rules with impunity.

For the eighteenth century imagination was a comparatively minor faculty which should be subject to the reason or judgment in the processes of artistic creation. The theory of the Romantics did not challenge the neo-classical duality between reason and imagination; it simply reversed the order of precedence given to the two faculties. The imagination was held to be the key to creative activity, and it worked in two ways, either by creating a new world (as in *The Ancient Mariner*), or by casting an eternal and unearthly significance on the commonplace (as in the "spots of time" in *The Prelude*).

PETER MALEKIN

(*To be concluded*)

PAUSE

When landscapes are bleak
And birds are all mute
And there 's no flash of wing,
No promise of fruit,

When skies are morose
And humid the air,
And no subtle fragrance
Resolves our despair,

It is but a pause,
A gathering of power
Before the birds sing
And seeds come to flower.

HERBERT BLUEN

"RASA" AS A CANON OF LITERARY CRITICISM

[**Dr. K. Krishnamoorthy**, Head of the Department of Sanskrit, Karnatak University, offers in this article a fresh and thoughtful examination of a very important idea in Sanskrit æsthetics. — ED.]

OUR ANCIENT CRITICS are agreed in regarding Vālmīki as the father of Sanskrit poetry. There is the well-known story of his overflowing pity for a bird in grief assuming the form of verse. Two of our greatest poets—Kālidāsa and Bhavabhūti—refer to this incident as an evidence of the tenderness of the poet's heart. To serve quite a different purpose, this incident is quoted by the author of the *Dhvanyāloka*. He intends to rear a new theory of literary criticism on its basis.

Now it is one thing to characterize poetry in general, and a lyric outburst in particular, as a spontaneous overflow of powerful emotions, and another thing to characterize a whole epic like the *Ramayaṇa* as an embodiment of a particular emotion like pity or sorrow. Ānandavardhana does both—the one in his first chapter, and the other in his last. Again, it is not very clear in the first chapter whether he is talking of the lyric outburst only (namely, the distich "*mā niṣāda...*") or of poetry in general. But the point does not affect the main argument to be set out here.

If all our critics are agreed on any point, it is on the high mission of poetry. To them, poetry is no amusement for an idle hour. It is a serious art, which teaches through pleasing. Poetry delights the reader with its emotions and, almost without his knowledge, instructs him about the values of life so as to bring about a healthy change in his outlook. This dual aim of poetry can only be explained in terms of our epic and dramatic literature, with its flawless gods and heroes and their unfailing achievements. The greatness of a poem or a play thus depended on the greatness of the theme. But what determined the nature of either as poem or play was, in the language of Bharata, *rasa*.

Rasa is a term from dietetics, meaning taste or relish, and introduced by Bharata into the field of dramatic criticism to denote the complex of æsthetic enjoyment. According to his analysis, it is a complex involving almost the whole range of psycho-physical responses man is capable of. Drama or poetry is the stimulus by which multiple and ever-fleeting moods, feelings and responses are made to fall into a pattern around the more or less permanent nucleus of an emotion. This organized response-complex of the connoisseur is termed *rasa* and its possible varieties are eight or nine, de-

pending on the classic number of nuclear emotions (*sthāyibhāvas*). Though one of the oft-repeated remarks of Bharata is that a play should have room for *all* the *rasas*, the demands of plot and character determine the nature and circumscribe the number of the *rasas* that can actually be made prominent in any work. In a *nāṭaka*, or the play *par excellence*, the plot has for its end the hero's achievement of one or more of the triple values of life, *viz.*, love, wealth and goodness, and the *rasas* that can conform to such a conclusion are only the Erotic and the Heroic. The consideration that the hero must be exalted and flawless rules out the possibility of other *rasas* playing a dominant rôle. It follows that the pathetic emotions can only appear as subordinate in such a play. The hero's suffering has to be, in the nature of things, both transitory and heroic.

Bharata's formulæ were adopted wholesale by literary theorists like Bhāmaha and Daṇḍin in their definitions of *mahākāvyas* or epics. Surely, they had before them the great epics of Vyāsa and Vālmīki, and it is not much to expect that their definitions should be applicable to these two works at least. They lay down in general terms that the epic should provide scope for *all* the *rasas*, and that unity of action must be secured by observing the fivefold division of the plot laid down by Bharata. They mention that the heroes must be dignified and noble, virtuous and successful.[1] The need for a single dominant *rasa* in a work as a whole which is implied by Bharata, if implied at all, is not noticed by these theorists. We can, of course, take each canto as a unit and point to one or the other *rasa*. But what about the *rasa* permeating the epic as a whole?

At this point Ānandavardhana comes forward with his facile answer. He examines the beginning, middle and end of the two Sanskrit epics—a procedure impeccable, no doubt—and comes to the conclusion that the Pathetic[2] is the dominant *rasa* of the *Ramayaṇa*, as the Tranquil is that of the *Mahabharata*. This conclusion deserves some consideration here.

From what we have seen of Bharata's rules, it stands out that neither the Pathetic nor the Tranquil can figure as a prominent *rasa* in a drama. Since the same considerations are applicable to the epic, *mutatis mutandis*, we become hesitant in going with Ānandavardhana the whole way. When we remember that the Tranquil was most probably a late interpolation into Bharata's original scheme of eight *rasas*, our misgivings increase. Intrin-

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[1] Bhāmaha, in particular, emphasizes the demands of "poetic justice" in the "logic of poetry" by branding the breach of this rule as a grave defect called "*pratijñā-hīna*" (*Kāvyālaṁkāra*, Ch. V).

[2] The word "Pathetic" is not used here in the sense meant by Aristotle when he divides epics into "ethical" and "pathetic." In his sense all emotions may be "pathetic."

sically considered, the premises of Ānandavardhana in characterizing the *Mahabharata* as a *mokṣa-śāstra* or a "treatise on emancipation," on the one hand, and an epic poem permeated with the Tranquil *rasa* on the other, are not above cavil. No one will deny that there is both poetry and philosophy in this epic. But when we are to rate it as poetry, we should not mix up our evaluation of it as poetry with our evaluation of it as philosophy. Ānandavardhana wants us to believe that poetry and philosophy are inextricably intertwined in the epic, and therefore, that the *mokṣa-śanta* equation is the only solution of the problem. But, once again, one might feel that in the voluminous epic poetry and philosophy rarely run into each other, barring stray exceptions like the *Bhagavad-Gita*. The poetic part is clearly distinguishable from the philosophical part; and the former turns round the heroism of warring heroes. The ruling passion of the epic *qua* poetry would then be the Heroic (*Vira*), not the Tranquil (*Śanta*).

Nor is Ānandavardhana's conclusion about the *Ramayaṇa* grounded on any firmer foundation. No one can gainsay the fact that Rāma, the hero, is primarily heroic, heroic even in his sufferings. Bhavabhūti could designate him a *mahāvīra* or a mighty hero. The theory of critics is faced with a baffling problem in the most unexpected unhappy ending of the epic. If the ending is really unhappy, then the very first rule of the Indian theorists is broken and the intended instruction from the poem, acknowledged by all critics, becomes a myth. If an ideal hero like Rāma ended his career in frustration and sorrow, then why should anybody emulate him at all in his virtue? That is a question which would readily occur to the traditional Indian mind, strange though it might appear today.

There are only two ways out of the dilemma. The first is to say that poets have their licences (*niraṅkuśaḥ kavayaḥ*) and that critical theory may require readjusting in the light of this. Then, the *rasa* of the *Ramayaṇa* may perhaps be the Pathetic (*Karuṇa*). Ānandavardhana has adopted this course. The other is to deny the genuineness of the text, or the real intent of the "*Uttarakāṇḍa*" (or the last canto) of the epic, in which the tragic twist is given. Bhavabhūti in the *Uttararāmacharita* chose to adopt this course and gives us an inset play from his own imagination as the original work of Vālmīki, the tragic close of which, once again, is made, by an adroit dramatic device, to serve the purpose of a happy ending to the main play. He has killed two birds with one stone here—avoiding the unwanted tragic close and, at the same time, releasing the *rasa* of *Adbhuta* or Wonder, as laid down by Bharata. But the problem we are considering gets most tangled when we find Bhavabhūti himself suggesting through a character in Act III of his play that *Karuṇa* is the

ruling *rasa* throughout, manifesting itself through multiple forms. Most critics are wont to regard this as the playwright's analysis of his entire play. But, at least in the bouts of fighting between the young heroes stretching over two acts (IV and V) the thread of this *rasa* gets very thin indeed, and one is almost tempted to believe that after all the scope of Bhavabhūti's side-remark is confined to Act III, wherein alone Rāma's sorrow overflows without let or hindrance. We have hints, but no direct glimpses, of Rāma's agony in any other act. Indeed, many of the ancient commentators themselves prefer to take up this second stand and regard the ruling *rasa* of the play to be a variety of the Heroic (*Vīra*).

Modern scholarship has done a great service to the literary critic in proving that the "*Uttarakāṇḍa*" of the *Ramayaṇa* is a later appendage to Vālmīki's composition. But, though later than Vālmīki, it must have been earlier than Kālidāsa, who refers to its story, and our inquiry therefore is not entirely useless. Both Bhavabhūti and Ānandavardhana are referring to the Rāmāyaṇa *with* its "*Uttarakāṇḍa*."

The main point at issue is whether Ānandavardhana has rightly interpreted the spirit of the *Ramayaṇa* in regarding *Karuṇa* as its prominent *rasa*. We have seen that the Sanskrit conception of literature, emphasizing the reward of virtue, does not allow room for the hero's failure or frustration. Is it a feeling of triumph of good over evil we get prominently in the epic, or a sense of the unrewarded suffering of the good? Do Rāma and Sītā represent for us models of heroic duty and feminine fortitude or just objects of pity? If our answer is the latter, we are almost accepting the practical success of Rāvaṇa, the embodiment of evil, in inflicting irrevocable sorrow on Rāma and Sītā; and this gives the lie to the very credo of success as the core of ethics.[3] The present writer feels that the greatness of Rāma and Sītā stands out not so much in their passive sorrow as in their positive heroism in the midst of sorrow. No one can deny the presence of sorrow and suffering in the epic in a large measure. But one might say that the emphasis of the poet is not on sorrow but on the heroic attitude to sorrow. That indeed is the secret of all great tragedies; and this approach will make of Rāma almost a tragic hero, though apparently Ānandavardhana's stand might seem to do so more naturally. It is not the isolated unhappy ending alone which contributes to the tragic atmosphere; more so does the spirit of undaunted courage in facing sorrow.

Among *rasas*, the closest approximations to the tragic emotions usually suggested are *Karuṇa* and *Raudra*. No doubt, Pity and Terror are best

[3] This corresponds to rewards promised by religion to the virtuous and perhaps points to the religious background of ancient Indian literary criticism.

translated by these terms. But there appears to be a fundamental confusion in the equation of pity with *Karuṇa* and fear with *Raudra*. While "Pity" and "Fear" are emotions in the process of "catharsis" or purgation or purification, leading to the state of "calm, all passion spent" in the spectator, our *Karuṇa Rasa* and *Raudra Rasa* are æsthetic experiences in their purified state. *Rasa* is the name of that state of mind which represents the very last stage in the interplay of various moods, emotions and other responses. But pity and fear represent only earlier stages in the spectator's response, corresponding more or less to our *sthāyibhāvas*, and not his final state of mind. If the excited state itself of pity and terror is to be termed *rasa* in a loose way, then our *Karuṇa* and *Raudra Rasas* would more closely approximate to the effects of sentimental sorrow or sensational fury in melodramas than to their counterparts in great tragedies, where characterization plays a greater rôle. It follows, then, that the nearest approximation to the "tragic" experience will, if anything, be a gamut of *Vīrarasa*.

If we understand that in the *Ramayaṇa* the poet's emphasis is on the hero's stern sense of duty amidst trials and tribulations that might have unnerved another of a weaker fibre, the poet's natural ending of the story would be a trial, perhaps the greatest trial, that ever man faced. Such is the episode of the banishment of Sītā culminating in her descent to the Netherworld. On this view, the *rasa* can be described as that variety of the Heroic known as *Dharmavīra* (Heroic-in-Duty).

Ānandavardhana has chosen to regard the episode of the hunter and the bird as the *significant* beginning in the epic. Here again, he appears to have followed a wrong trail. The natural beginning of the epic is the account of Ayodhyā, and the incident of the bird is no more than a prelude.

Our discussion has shown that *rasa* as a canon of literary criticism is far from dependable in the estimation of epics of vast proportions. Perhaps it is unnecessary. The only theorist that has attempted it, Ānandavardhana, misses his mark more than once. In the determination of the ruling passion of a work—epic or dramatic—considerations of character should assume at least as much importance as consideration of plot. Ānandavardhana has confined himself to the latter to the neglect of the former; and one cannot say that even in an epic the story alone is exclusively important. Nor are attempts to appreciate stray verses from epics or plays in terms of *rasa* likely to be very successful, inasmuch as *rasa* relates mainly to the unity of emotion or tone instanced in a whole work in the midst of a variety of moods and feelings. In the estimation of dramatic literature, however, it may be of help if we keep the above in

mind. But its greatest applicability is in the evaluation of lyrics; and the credit of having pointed this out should go to Ānandavardhana. But he could not herald any "romantic revival" in Sanskrit, and the pure lyrical form never found congenial soil for full-blooded growth. There are lyric elements in our epic and dramatic literature; they find greater expression in our epigrams (*muktaka* or *anibaddha*);[4] and they are strikingly present in poems like the *Meghadūta* and the *Gītagovinda*. But even these last are not unalloyed lyrics, like those of Shelley or Keats. There is a tendency on the part of the poet to view the subject-matter objectively—as existing outside and apart from his personality—and not subjectively—that is, primarily as a personal experience. Kālidāsa and Jayadeva will give vent to the emotions of a Yakṣa or a Rādhā instead of their own.[5] The intrusion of didactic and narrative elements mars the pure lyrical quality of even Bhartṛhari's verses and the very best lyrics of love in Sanskrit, like those of Amaru, become sensuous to a degree because of the formal and rigid categories of *rasa* theorists who enumerated types of heroes and heroines in love.[6] The classical theory of *rasa* practically fails to leave the poet a free choice in the expression of his emotions and feelings in spite of its assertions that he is freer than God Himself in the creative realm. Even theorists who put *rasa* on a par with Absolute Bliss (*Brahmananda*) are often found illustrating it with sensuous verses. The paucity of lyrical types and lyric output in Sanskrit is itself an index of the limitations of the *rasa* theory.

Rasa, then, cannot serve as a sole canon of Sanskrit literary criticism. It needs to be supplemented by the more serviceable criteria of *Guṇa-Rīti* (Qualities and Poetic Diction and Style) and *Alaṁkāra* (Figurative Imagery).[7] We have refrained here from entering into niceties raised about *rasa* by commentators of Bharata's text because they are mostly abstract and metaphysical considerations valuable for theory, but of little use for practical criticism.[8]

K. KRISHNAMOORTHY

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[4] This is inclusive of forms of irony and satire as in the case of "*Anyokti*" (Indirect Address).

[5] These may perhaps come close to the "Ode" and "Idyll" recognized as English lyrical types, and admitting of a certain amount of objectivity in the poet and a thin thread of narration.

[6] None of these can be really equated with the type of "Song" inEnglish literature because of their conscious artistry and limited range of feelings conveyed.

[7] A consideration of these we reserve for treatment in another article.

[8] I am indebted to Professor L. M. A. Menezes for reading this article in typescript and making many helpful suggestions.— K.K.

JANE ADDAMS

1860 — 1935

[We are glad to publish this appreciative outline of the work and faith of Jane Addams, the American social worker.

Our new contributor is **Mrs. Florence E. Pettit,** who lives in Sussex, England, and adds to her family life the richness of a keen love of nature — she has contributed nature articles to several magazines — and work for such movements as the Women's International League for Peace and Freedom. — Ed.]

Nineteen-sixty is the centenary year of the birth of Jane Addams, pacifist, social worker and Nobel-Prize-winner.

Jane was born in Cedarville, Illinois. She was devoted to her father, the miller, who was a member of the State Senate and a close friend of Abraham Lincoln. One of her earliest memories was of rushing into her adored father's study one morning and being shocked into stillness as she saw him weeping over his friend's tragic death.

Were she alive today, Jane would be wholeheartedly in favour of the leading statesmen of the world getting together to try to solve their differences over the conference or dining table. She herself, in 1915, led a company of women from America and England to the International Congress of Women at The Hague, despite the U-boat menace at that time. Fifteen hundred women from all over the world, from both neutral and enemy countries, sat together, with Jane Addams as their President, to draft proposals for a conference of neutral nations which, it was hoped, would prevent a global war. With other emissaries from the Congress, Jane travelled across warring countries in order to present resolutions to the leading statesmen of the time. Among those who graciously received them were Mr. Asquith, Lord Grey, the German Foreign Minister and President Wilson. The latter actually incorporated some of the proposals in his famous "Fourteen Points" for Peace.

When America entered the war, Jane Addams, still true to her beliefs and uncompromising in her attitude towards war, suffered persecution from those who once were sympathetic. With Herbert Hoover she worked towards alleviating famine in Europe, and did much to make thinking women vocal against the iniquitous food blockade.

As a young woman, she travelled a good deal, partly for the benefit of her health, for she had a spinal weakness. During her travels, she saw the beautiful art treasures of Europe, but she also became passionately aware

of the weight of sorrow and poverty in the world. She witnessed the nauseating spectacle of a bull-fight and the equally repugnant sight of a starving man devouring a rotten cabbage in a London street market. In Saxe-Coburg, on a bitter snowy morning, she beheld women bearing tanks of scalding hot, partially brewed beer upon their backs, which spilt on to their red, raw arms and hands.

She talked with Tolstoy and listened to his doctrine of the desirability of working with both head and hands. Yet she was worried at the sight of his young daughter staggering in to supper, worn out after a hard day's work in the fields; work for which she was totally unfitted. Jane then came to Toynbee Hall, London, and was impressed by the social work being done there. She decided that the continued pursuit of culture was not for her, and returned to America. She bought Hull House in Chicago, and opened it, with the support of friends, as an international settlement for emigrants. Whole families were given sanctuary and opportunities for self-fulfilment.

In her workshops men and women were encouraged to continue their native crafts and skills. Their children were cared for in nurseries and schools. Libraries and music rooms were made available.

Young people were taught to speak American, and also various trades. Youth clubs were formed, and the simple rudiments of hygiene and sanitation explained to parents, for there was a great deal of ignorance. A five-year-old Italian girl came to the kindergarten one morning, hopelessly intoxicated. She had breakfasted on bread dipped in wine. The mother was fetched and told that this was not the ideal diet for a small child—whereupon she returned to her room and hopefully brought out a bottle of whiskey!

With her own money, and with money borrowed or bequeathed, Jane Addams bought derelict slum property in the area and had it demolished or repaired. She laid out playgrounds, homes and classrooms. She persuaded the Mayor to watch a team of volunteers clean up some of the streets in her ward. Eight inches of refuse was dug from the surface of one street, uncovering paving-stones that he did not know were in existence.

The warden of Toynbee Hall visited her, and was shocked to find that there were no city regulations to prohibit such activities as the slaughter of sheep in their basement dwelling by a family of Greeks or the sorting of rags collected from rubbish dumps by the Italians, which practices were spreading infection.

Jane Addams did much to prevent the exploitation of women and girls in industry. She longed to make their lives joyful in their scant free time.

She encouraged them to express themselves in music and dancing, and in the wearing of gay clothes. She felt that many an ideal fluttered and died unseen and undeveloped in the hearts of young people. She brings this theme into her book *The Spirit of Youth and the City Streets* (now out of print). Some of the chapter headings—"Wrecked Foundations," "The Thirst for Righteousness" and "The House of Dreams"—speak for themselves.

> Dozens of young women [she writes] begged me to make a connection for them between their dreams of social usefulness and their actual living. The Christian youth may have been taught that man's adventure to find justice in the order of the universe moved the God of Heaven himself to send a Mediator in order that the justice man craves, and the mercy by which alone he can endure his weakness, might be reconciled. But he will not make the doctrine his own until he reduces it to action, and tries to translate the spirit of his master in social terms.

In other words, "faith without works is dead."

These were pioneer days for women the world over. At a Conference of Women she attended in Budapest in 1913, it was learned that several Chinese women had been beheaded for the stand they had made in a women's suffrage movement.

A venture closely associated with Jane Addams was the founding of the Women's International League for Peace and Freedom. This sprang directly from the 1915 Congress at The Hague, and today, over forty years later, the League has sections in twenty-two countries, including Japan. Each section has branches. In Britain there are eighteen.

To commemorate her work for peace and the human misery that is the aftermath of war, the League is in process of building, as a memorial, the Jane Addams House on Fridjh of Nansen Street, Spittal-Drau, Austria. Thirty-two families, already chosen, will dwell in flats there. They are busily making their own furniture, and saving as much money as they can to go towards the rent, for they intend to be self-supporting. The World Council of Churches has set up workshops in this refugee village. Dr. August Lindt, the High Commissioner for Refugees, has welcomed the W.I.L.P.F. project in the following message :—

> The target date for clearing the last of the camps where European refugees have lived since World War II falls on the centenary of a great humanitarian leader of the peace movement. It is therefore especially fitting that one of the refugee projects designed to re-establish refugees should bear Jane Addams's name.

It was reported in the House of Lords, recently, that there are 160,000 unsettled refugees in Europe. In Hong Kong, two out of every seven

human beings in the colony are refugees, while the number of Arab refugees in Palestine is over a million.

FLORENCE E. PETTIT

VEGETARIAN NUTRITIONAL RESEARCH CENTRE

The British Vegetarian (September-October 1959) reports the Inaugural Meeting of the Vegetarian Nutritional Research Centre at Stanborough School, England (Director, Dr. Frank Wokes). Its work is a development of eighteen years' investigation at Ovaltine Research Laboratories, and it is supported by many leading figures in the vegetarian world and vegetarian press, by the National Association of Health Stores, the Soil Association, the National Anti-vivisection Society and others. It aims to reinforce the ideals of healthy living with the scientific methods needed in view of the great increase in our knowledge of nutritional science and the new problems that it brings.

The first problem to be considered by the Centre was whether vitamin B_{12} (which is lacking in vegetable proteins) could be added as a preventative against possible deficiencies due to an exclusively vegetarian diet. The results of experiments with various foodstuffs were described. During the animated discussion that followed the address, F. Newman Turner, editor of various health and gardening publications, raised the question whether, instead of adding synthetic vitamins to the food, it might not be better to search for natural sources. Dr. Wokes suggested laver bread (seaweed) and edible fungi as possibilities for investigation. The milk, eggs and cheese on which vegetarians depend for B_{12} are found not to be entirely reliable sources. "It depends on the diet of the hens and cows, subsequent storage and treatment." The ultimate source of B_{12} is micro-organisms, which synthesize it in the body itself, and variations in the degree of synthesis may be due to individual conditions and idiosyncracies.

The discussion revealed that there are many complicated and difficult questions demanding investigation, but meanwhile it was clearly stated that any experimental vitamin fortification would not be carried out on existing food products on the market. At Stanborough, human volunteers (but no children, and no animals) are used in the feeding experiments, and as Dr. C. V. Pink said, in moving the Resolution of approval, "there is a great need for such a Centre." It is "a positive way of demonstrating that vivisection is unnecessary."

THE FORGOTTEN POLE STAR

[**Dr. V. V. Bhatt,** in this essay, presses the social argument of "The Best Means" (THE ARYAN PATH, July 1959) to the even more basic spiritual question which underlies the social *malaise*: What is the aim of life? And, with a bold outline of humanity's wandering aside from the quest, he suggests that we must recover a sense of unity with all life, and let that feeling issue forth in Universal Brotherhood.— ED.]

IN ALL TIMES PAST the question of the purpose of human existence, of the *summum bonum* of life, has persistently presented itself to many an inquiring and thinking mind. Such minds felt a sense of impenetrable mystery surrounding this universe of ours, of something which lies beyond our sense perceptions and so can be felt and experienced by quite other faculties. And they embarked fearlessly on the high quest of this something that was now revealed in a vision and now eluded them. Neither the turbae of the inner seas nor the terrible guardians of the unseen dismayed them. And so they came to the sublime glimpse of the erstwhile unseen other shore. The mists rolled away before their penetrating searching glance, and mighty *Prakriti* gave up her secret to the eye of spirit.

When they returned to tell their experience to their fellow sailors who had not ventured so boldly from the hither shore, they brought a message of cheer and hope, tidings of the fruitfulness of their mighty voyage. But even words of power coming from the depths of their being failed to convey, to those who had not had the experience, the ecstasy of sighting the other shore; no words could express it. Yet they did give their fellow sailors, who were cruising about the hither coast, a course to set and their bearings by a large constant star. The fellow sailors implicitly believed in the inspired words of the men of vision and tried to penetrate the mists with their own imperfect lights. And they had their bearings and hope of making a glorious landfall.

This unique experience of these adventurous spirits was the quintessence of all religions and the vast mass of humanity got their pole star. But with the passing of time the spiritual quest behind these religions was forgotten and more and more emphasis was laid on the outward forms and ceremonials. The spirit of free inquiry and spiritual adventure which animated these religions was suppressed and with its suppression all progress ceased. Religion took the form of dogma, which was to be adhered to without any questioning. The human spirit yearning for freedom could not tolerate this bondage; reaction grew against these religions, and they came to be considered as nothing more than a bundle of superstitious beliefs and

dogmas.

This was a quite natural reaction of the intelligence. But the result was that we were left without any guiding principles of life. Sceptic as we had grown, we had lost all belief and faith in anything that lay beyond our sense perceptions. An atmosphere of doubt and questioning prevailed. A sense of frustration led to wishful thinking, and a sinister devaluation of values took place. The purpose and end of our life became the acquisition and possession of material things, and the only joy we knew was sensual pleasure that we derived from trying to satisfy the insatiable desires of our senses.

We were not satisfied even with this. We tried not only to acquire and possess more and more material objects but also to overreach, outshine and outrun our fellow beings. To enable us to enjoy the amenities of what we called the modern scientific civilization, we tried always to keep a great part of humanity in subjection to our bidding. And thus began the exploitation of man by man, of class by class and nation by nation. To snatch away things from others and to keep a large mass of people in a state of perpetual slavery, we required force, and so monstrous weapons of destruction and death were invented, culminating in nuclear weapons.

By their advent the whole human race, for the first time in its history, has been presented with a choice between life and death. If we fail to meet this challenge with courage and determination, if we fail to strengthen our will to live and to survive, by making radical changes in our lives, our purposes and our institutions, and if we fail to make these changes in time—time, now, is of the essence for survival—we are sure to commit suicide in an attempt at mutual extermination with nuclear weapons.

As these wars, conflicts and the ultimate disaster stare us in the face, we stand aghast in wonder and alarm and know not the cause of all these. We were happy, we think, and we see no reason why that happiness should be disturbed. But we forget that our happiness was based on the exploitation and the consequent sufferings and sorrows of millions of people. The superstructure of such happiness was reared on sandy foundations.

We are, as it were, steering our rudderless ship in a vast ocean and at the helm are men who know not whither to proceed. When the sea is serene and calm, our voyage is smooth, but when the tempest comes we can hardly keep the ship afloat. And we find fault with the storm, not knowing that even when the voyage is smooth in a calm sea, we know not our way and that there lies the cause of it all.

This pathetic condition of human life has moved many a sensitive soul

and they found the root of the trouble in the purposelessness of this universe. Man, they said, is not at fault; he is the poor victim of what Hardy called "crass casualty." They were filled with deep anguish and pain at the sight of boundless human suffering and from their troubled minds and tortured hearts came the cry:—

Life thou art a galling load, through rough and weary ways.
To wretches such as I.

But some others, equally sensitive and sympathetic souls, in their moments of merciless and detached self-introspection, have said:—

And much it grieved my heart to think
What man has made of man.

In the realization of this truth lies the hope for humanity. We have been following false religions and false gods. The motive that actuates us in all too many of our actions is that of attaining our own seeming good by depriving others of their good. And we make sacrifice at the altar of our Almighty God Money of those very sweet human relationships which would have given some meaning and joy to our life. Now, if we continue to pursue this suicidal way of life, nothing can prevent the ultimate catastrophe. Our whole way of life, the purpose that should animate our actions, must now be radically changed. But, then, what can be the purpose of human life? Everything in this world seems to be changing, everything is in a constant state of flux and nothing is permanent or abiding. Nay, more than that, people writing "under the urgency of scientific training" have now told us that everything is unreal and unsubstantial.

It is perhaps true that everything in this universe is transient, temporary and fleeting. Hardy's "The temporary the All" seems to be the terrible reality. "We are such stuff as dreams are made on" may be true, after all, of our existence here. Our conquest over physical nature is really stupendous; our achievements are vast and amazing. Many more things we might attain. Yet in spite of our present achievements and still greater achievements awaiting us in the future we do not feel a sense of fulfilment, that harmonization of our impulses which might bring real joy and happiness to us. We feel a terrible sense of something that is lacking in us. And now we are told that all things of this world are unreal, unsubstantial and of such stuff as dreams are made on.

Yet there is no room for despair; it would be foolish to rush to the conclusion that our life is a monstrous joke played upon us by some far-off, distant "sleep worker." For, men, writing under the urgency of the same scientific training, have discovered that behind all these ever-changing phenomena of this universe, there is that fundamental energy, that

élan vital, that Life Force, as we might call it, which is constant, unchanging, immutable and real.

Do we not feel and experience the presence of this mysterious Unknown? When we gaze at the serene simplicity that is the sea, throbbing with life as it were, with the eternal music of its "innumerable laughter" as Homer heard it, permeated with solemn grandeur and splendid gloom when the sunlight fades away and the approaching darkness extends its tentacles over the sea, while the hovering dark, heavy clouds dreadfully cast their shadows; or when, shaking off our absorption in our own narrow surroundings, we look up at the distant mountain, with its top vanishing in the clouds while the sun slowly disappears behind it and its rays penetrate through the rift of the clouds; or when we feel the panic silence and stillness in a dreadful dense forest, every moment being conscious and fearful of something which is hidden, we are sure, behind this oppressing solitude and silence and which might take visible shape at any time; or when we look up at the sky at night, "the whole high heaving firmamental frame" throbbing with life, as it were, with the twinkling of its stars, while the soothing rays of the moon cast their spell upon us; or when we hear the eternal song of sacrifice of the river, "when the morning sea of silence breaks with the ripples of bird songs" and the whole atmosphere presents the appearance of freshness suffused with the red glow of the slowly appearing sun; or above all, when we turn our eyes towards the vast and mighty sea of humanity, with its ever advancing tidal waves of hopes and aspirations, with its receding ebbs of depression and despair, with the eternal song of its waves of sorrows and suffering, hopes and fears, successes and defeats, with its whole surface constantly throbbing with the ripples of life while below the surface it is serene and calm; or when in our moments of searching self-introspection we try to fathom the depths of our own being—do we not feel the presence of something that eludes our grasp yet the touch of which is real; for, it can be felt and experienced though our senses fail to grasp it? Do we not feel a sense of magnificent harmony which makes us self-forgetful while we lose our consciousness and the sense of separate existence as a drop of water loses its identity in the vast ocean?

To attune our life to this magnificent harmony is the purpose of human existence. That is our Forgotten Pole Star. We should be wilfully blind not to look at it.

Our life is a means to realize this end. To identify ourselves with this vast ocean of creation is the purpose of our life. This ever-growing consciousness of the oneness of all creation must fill us with boundless love

towards all objects of creation, till at last love becomes the spontaneous expression of ourselves. Even unconsciously it is this love which sustains our life. Life persists in the midst of destruction and death, and that shows that love is the law of our species. "Love thy neighbour as thyself" is not merely the injunction of the Bible; Love as the Law of our species is not merely the vision of a Gandhi; love is the very principle of all the integration, biological, psychological, social, which men of science have observed. Great scholars and writers who want to reconstruct human life on the principle of love have asserted that nothing is sacred but human life; but this for them is a dogma, for which they are able to give no explanation. Writes H. G. Wells, "After all the present writer has no compelling argument to convince the reader that he should not be cruel or mean or cowardly." Lewis Mumford writes: "Nothing is sacred but human life. I have affirmed this dogma as if it were indisputable." But our seers of old realized that the oneness of all creation was the basis of this law of love.

This ever-growing consciousness of unity in the midst of diversity and a boundless love towards the objects of creation must inevitably shape and mould all aspects of our life; they must be translated into our thoughts, words and actions and become a part of our being. That is, to realize that Absolute Truth of the identity of all creation we must practise relative truth, truth as it appears to us, with our minds and hearts trying to attain that consciousness of the Absolute Truth, while to the innermost depths of our being we are filled with love. This law of love and truth is the fundamental basis of all ethics and morality; all other moral laws are based on this fundamental law and are influenced by circumstances, environment and time. These moral laws might change with changing times, but the law of love and truth remains the same in all ages and in all times. We must follow, then, this law of our species and, however obstinate the trammels, we must ceaselessly try to break them. We must be fighters all our life, for otherwise life has no meaning.

Upanishadic seers come to us and whisper in our ears: "This Atman is not to be obtained by those devoid of strength." The Ultimate Reality cannot be realized by one who has no strength to resist untruth in whatever form. Let us embark on this mighty adventure, which alone gives meaning to life, with a firm and determined will. However stormy and difficult the voyage, let not our souls quail or our minds waver or our zest flag. With a steadfast gaze, unruffled by temporary defeats and setbacks, never giving in to despair or despondency, and with the life-giving hope and certainty of seeing the unseen shore, let us bear on till it is reached.

Those adventurous spirits who have already reached the other shore

beckon to us and show us the way and bless our voyage. Let us be worthy of ourselves and our rich heritage. Let not temporary catastrophes and disasters and storms make us forgetful of the great and mighty future that awaits us all.

V. V. BHATT

TELEVISION IN INDIA

INDIA has now joined the small community of Asian nations with a television service of their own. She has launched " on a big experiment," as President Rajendra Prasad remarked while inaugurating the experimental television service of All India Radio in Delhi last month. What has remained for long an exciting, but ever receding, prospect has at last come true. Television may be of much importance to the future of this country, as it is an eminently suitable instrument for the dissemination of instruction for the young and the untutored. Emphasizing the advantages of this new medium of mass communication, the President remarked :—

> Apart from the didactic or cultural value of the programme, I hope television will go a long way in broadening popular outlook and bringing people into line with scientific thinking. That is the greatest advantage of scientific discoveries. They project the capacity and prowess of man by breaking through the limitations of human knowledge.

But, while appreciating the wonders of this new scientific instrument, one cannot afford to ignore the fact that if television is indulged in excess it dulls sensibility. It is a common criticism that TV programmes in Western countries are invariably watered down versions of the stage and the cinema, and very superficial. Surely that criticism cannot be levelled at the Indian programme now in its initial stages, as its tone is sober and purposeful, aiming at instruction, ideals and culture, as the President emphasized :—

> These programmes, as is natural, will be undertaken for some time in the form of an experimental project, primarily with the object of putting out programmes of cultural and educational value and for carrying out technical investigations and imparting training to programme and technical personnel.

India can profit from what other nations have already found about television as a social factor. So much pioneering work has been done that India can avoid the mistakes, copy the successes and develop her own original ideas. It is a tremendous task to foster the culture, recreation and the mental development of four hundred million people in the years to come, and much will depend upon the weighty decisions about television to be made within the next few years.

NEW BOOKS AND OLD

"ALL MEN ARE BROTHERS"*

THE CHRIST, TOLSTOY AND GANDHI, the world's three greatest exponents of non-violence, were produced by predominantly peasant countries subjected to tyrannical imperialisms. It would seem that it is no coincidence that the truth of non-violence is restated to the weak by a spiritual genius whenever the domination of the strong becomes intolerable.

Gandhi, who corresponded with Tolstoy for years and accomplished his early work in South Africa at Tolstoy Farm, also studied the Gospels and the Buddhist and Hindu scriptures, which he claims all advocate non-violence. "I have nothing new to teach the world," he said. "Truth and non-violence are as old as the hills."

Established Churches, especially in countries where the hydrogen bomb is accepted as a peace-weapon, are apt to gloss over the inconvenient truth that the meek shall inherit the earth. Violence is essentially the weapon of the physically or financially strong. Gandhi makes it clear that he believes that no country in which that type of strength dominates can possibly be a democracy.

> My notion of democracy is [he wrote] that under it the weakest should have the same opportunity as the strongest. That can never happen except through non-violence.

All Men Are Brothers is an excellent epitome of his writings. It emphasizes in his own words that for him religion was not conformity and superstition, but Truth and Non-violence, and that he applied it to everything he did. "Politics bereft of religion," he declared, "are absolute dirt, ever to be shunned." He expressed himself in the straightforward language of a courageous man who is telling the truth and has no wish to camouflage his motives in the circumlocutions of parliamentary or pseudo-scholarly jargon. These extracts from his writings have a refreshing directness that one rarely sees in print today. Of the treatment by White South Africans of the Negroes he observes, "It has always been a mystery to me how men can feel themselves honoured by the humiliation of their fellow-beings."

It is fashionable among Western economists to regard Gandhi as a noble but impractical idealist. But in this field he had his feet much more firmly on the earth than is generally supposed. In the section "Poverty in the Midst of Plenty" the compilers of this book stress that for him "economic equality is the master key to non-violent independence." Gandhi claimed that

> a non-violent system of government is clearly an impossibility so long as the wide gulf between the rich and the hungry millions persists.

The compilers of *All Men Are Brothers* are to be congratulated on the excellence and objectivity of their choice of material. K. R. Kripalani has played an admirable part in this, and Dr. Sarvepalli Radhakrishnan has contributed an illuminating introduction. We hope it will have the effect of making thousands more understand the life and teaching of Gandhi, and that time will not prove, as H. G. Wells said of the

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**All Men Are Brothers: Life and Thoughts of Mahatma Gandhi as Told in His Own Words.* (UNESCO, Paris. xvi+196 pp. Illustrated. 1958. $2.50; 12s. 6d.; 750 *fr.*) Received through the courtesy of Her Majesty's Stationery Office, London.

Christ, that his greatness has proved too great for our small hearts. Confronted as we are by whole nations who put their trust in the hydrogen bomb, this may well be the world's last chance to appreciate the virtues of *ahimsa*.

DENNIS GRAY STOLL

"THE CO-OPERATIVE MOVEMENT IN INDIA"*

An earlier edition of this book was described by a reviewer as a standard book on co-operation in India, perhaps the only authoritative comprehensive survey of its type. It speaks volumes for the usefulness of the work that within six years of the publication of the third edition, the publishers have found it possible, and necessary, to bring out the fourth edition. In revising the section on "Recent Developments" which found place in the third edition, Dr. Hough has sought, again, the co-operation of Shri K. Madhava Das of the Reserve Bank of India. The survey contained in this section takes us right to the end of 1958, with the aid of the latest published material and statistical data available. Factually, in this section we have presented to us a picture as complete as one could wish for.

But the main interest of the book lies, at least for the present reviewer, not so much in this comprehensive review of recent developments as in the trends of these developments as viewed in the light of Dr. Hough's observations, based as they are on deep study and thought, set forth in the earlier portions of the book. We hear and read nowadays a great deal about "service" co-operatives. It is interesting, though not surprising to the present reviewer, that the term is nowhere mentioned in the book as a special category of co-operative societies found elsewhere in the co-operative world. The term is now being used to denote an institution which is intended to provide the various goods and services needed by agriculturist members, an object to serve which the formation of multi-purpose societies has been advocated and encouraged for the last twenty years and more. But instead of defining the purposes, the sponsors of the new pattern would like to extend them to cover all possible activities affecting the economy of the agriculturist. The underlying idea is that what rural economy needs is an all-sided approach; but, as Dr. Hough points out in her Preface, "an all-sided approach does not call for a one-sided solution."

The survey of "Recent Developments," as also Dr. Hough's observations on these, indicate that the programme embarked upon under the Second Five-Year Plan, in accordance with the recommendations of the Rural Credit Survey Committee, has begun to yield results in the shape of a larger flow of the national credit resources for the financing of agricultural production. The fair-sized, viable units in villages, through which the supplies of credit are being channelled, are expected not to confine their operations to credit but have, besides, to arrange for the supply of agricultural requisites and to function as collecting agents for the marketing of agricultural produce. The functions, however, are specific and definite; and the performance of these is rendered feasible by reason of the enlargement of the area covered, so that responsible personnel can be engaged to conduct the day-to-day operations. The form of organization on the basis of which an

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**The Co-operative Movement in India*. By ELEANOR M. HOUGH. Fourth Edition Revised by K. MADHAVA DAS. (Oxford University Press, Bombay. 493 pp. 1959. Rs. 20.00)

imposing superstructure was to be raised, unfortunately, it is now proposed to change for another, where, while the size of the unit is to be reduced without much concern for viability, the unit is to be called upon to assume "responsibility and initiative for economic development at the village level." This term is intended to cover a number of miscellaneous activities postulating full-time attention on the part of someone well equipped for the purpose. Like many other co-operators, Dr. Hough is sceptical about the new type of societies being able to run on sound lines or even to survive initial hurdles. To use her expressive phrase — varying the metaphor — "to overload a boat is to swamp it."

On the subject of co-operative farming, Dr. Hough appears to be even more hesitant than about "service" co-operatives. Although she recognizes the need for evolving a new agrarian pattern in view of the conditions created by the land-reform legislation enacted almost all over India, Dr. Hough is not sure if, as occasionally claimed, co-operative farming is "ultimately inevitable" in India. There is quoted with approval, in this connection, a piece of advice given a couple of years back by Miss Margaret Digby, Secretary of the Horace Plunkett Foundation:—

> We must consider a system which is not only going to produce more for each acre of land and from the labour of each man, not only one that will bring that man a better reward, but, also, one which is going to make him a better citizen, a better father, and a better man.

In reply it may be urged that, since the co-operative movement, as it has developed in the last fifty years, has not led, by and large, either to increased productivity or to the emergence of a self-reliant peasantry, we need a new form of agrarian organization. Provided there is no compulsion and there is flexibility allowed in the form and extent of joint endeavour, there should be no exception taken to this even by such a staunch upholder of individuality in co-operation as Dr. Hough is.

If co-operation has a message, which it has not only for India but for all countries, particularly those with a large underprivileged class and an underdeveloped rural economy, it is this, that it enables large numbers of the disadvantaged classes to bring about their social and economic improvement through self-help, organized on the basis of mutual aid and common effort. This involves necessarily the subordination of individual interests to the interests of the community, if only in limited fields and for specific purposes. The development of the individual may itself demand that the range of the common endeavour is increasingly widened. Hence if the co-operative movement is to bring about effective social change there has to be what Mr. Lewis Mumford describes as "a moral and spiritual reorganization." Without it, as Dr. Hough notes in the chapter on "Evaluation and Prospects,"

> co-operation is open to attritions, diversions, and dissipations resulting from the impulses it seeks to supplant; acquisitiveness and worldly self-seeking.

VAIKUNTH L. MEHTA

The Spiritual Crisis of the Scientific Age. By G. D. YARNOLD. (Published for The Sir Halley Stewart Trust by George Allen and Unwin, Ltd., London. 207 pp. 1959. 18*s*.)

How much trouble would have been avoided, how much better things today would be, if earlier writers had anticipated Dr. Yarnold in the refusal to regard the confrontation of traditional Christianity by the development of the natural sciences as a matter of conflict! The damage has been done. There is much which, humanly speaking, is now

irreparable. But no one, with such books as these at his disposal, can begin *de novo* to entertain the misunderstandings which have so long bedevilled the issue.

This book has grown out of various lectures and shows, in structure, signs of its origin. Yet there is a total unity in the author's definition of the crisis of this age as a testing of man's spiritual being at every level, gathered under the universes of understanding, belief and living, *i.e.*, practical activity. The unifying factor is the eternal triangle of knowing, believing, doing.

The survey of the order of nature, necessarily brief and selective but not omitting any facts just because they are awkward, argues the case for integrating the laws of science into a larger view which sees nature as the sphere of God's activity. The middle section on the content of the Christian Gospel contains a shrewd evaluation of modern Biblical criticism, a discussion of miracles in terms of the personal activity of God and a clear expression of the case for the occurrence of the super-normal in the life of Jesus. It ends with a call to Christians "to proclaim the historic faith uncompromisingly in its wholeness, with intelligence and with conviction."

The concluding study of Christian ethics rightly stresses the importance of the doctrine of man at the present time and moves to the discussion of details against the background of what is declared about man from the life of *the man*. Again the detail is selective but as what is selected concerns the problems of industrial society, health, the nuclear age, it is clear that the author uses his space to good purpose.

The whole book, blended of religious conviction and reasoned argument, illustrates the value of having some men who are both believers and scientists. A book of this kind has long been needed and it is good that one such as the present author has emerged to write it.

MARCUS WARD

Man and Crisis. By JOSE ORTEGA Y GASSET; translated from the Spanish by MILDRED ADAMS. (George Allen and Unwin, Ltd., London. 217 pp. 1959. 16*s*.)

It is hardly worth while writing a book to say that the modern age is a time of crisis. But anyone with but a nodding acquaintance with Don José's previous work will know that more than this is contemplated. He sees European man on the march to another manner of existence. The ground of the modern age which began under the feet of Galileo is coming to an end beneath our own. As for religion, God — but in the background. It is the fate of modern man, whether he wants it or not, to have to think in conformity with strict reasoning in everything which falls within the orbit of science. The modern predicament is, however, not one of desperation, as was that in the world before Jesus came, but of disorientation. Don José does not claim here to provide the orientation sought but to carry out such a survey of the past as will provide the necessary preparation for other writings in which he will try to bring a firm orientation.

The thesis is that man must start from a clear concept of what life is and what the functions are which make it up. The reality of life does not consist in what it is for him who sees it from the outside but in what it is for him who is within it. It is the having to be in a certain *here* and in a unique *now*. But the past is here among us. Our present is made up of the material of that past which is the hidden core of the present. In particular, the years 1550 to 1650 are decisive for European thought. The "official" Renaissance was, like ours, a period of confusion and trembling uncertainty. The

"genuine" Renaissance, stemming from Galileo and Descartes, was a rebirth of clarity. "He who does not understand the fifteenth century well, understands nothing of what has happened since." Don José writes that we may understand it in a new way.

From the crises of that age, and from the crisis in the Roman Empire before Christ, we may learn that life is for each of us the basic reality; the only thing we have and are. We have to exist in a settled and inexorable context, but in such a way that this does not annihilate us. There is, for each, a problem to interpret and resolve — so as to see life now as an anticipation of the future. "The more genuine the conduct of our lives, the more authentic will be the prediction of the future."

So brief a review can do but scant justice to the comprehensiveness of Don José's thought, the depth of his intuition and the clarity of his perception. Those who would explore these in the book will find the task aided by the excellence of Mildred Adams's translation.

MARCUS WARD

The Nature of Things. By DON HAWLEY. (Philosophical Library, New York. 187 pp. 1959. $3.75)

This is an unusual, stimulating and uplifting book. The author allows his mind to range widely over many fields of study. He includes in his sweep stellar systems, atomic physics, evolution, psychology, parapsychology, the Law of Love and the nature of God and man, and out of all this reaches a few vital conclusions.

Reality is a complex of noumenal and phenomenal factors.

> The error in modern man's approach is not in his acceptance of material nature but in his rejection of the non-material elements.

In a masterly critique of materialism he points out:—

> Our reliance on science has grown to such an extent that whereas it should be a useful tool for studying Nature, it has become a God, absolute and unquestionable. We are no longer men, conquerors of nature, but domesticated animals fattening in a trough of self-aggrandizement for our eventual slaughter. The greatest single evil of our age is that of materialism and this, in turn, hinges on a false concept of reality. But what we thought to be real and substantial begins to disintegrate conceptually into fields of force, mathematical relationships and curves of probability.

The "reluctance to accept as valid anything derived other than from a test tube" is the besetting sin of materialistic science. The co-existence of the phenomenal material with the noumenal spiritual universe is the basic truth. "The essential sameness and oneness of the material and the noumenal" is brought out by the subjective means of knowledge — intuition and revelation. God the Cosmic intelligence is reconcilable with the personal God of religion. The proof of God is that of the British philosopher, George Berkeley: "All things that exist must be the object of a perceiving mind; human minds perceive only a fragment of reality; so an all-perceiving Mind is the basis of reality." Also:—

> Man is the culmination of the universe's attempt to reflect the perfections of the Creator.
>
> Man is the missing link between material creation and the spiritual universe.

D. GURUMURTI

Handbook of Philosophy. By. M. H BRIGGS. (Philosophical Library, New York. 214 pp. 1959. $4.75)

One of the main difficulties that confront a reader of works on philosophy is the lack of precision and a certain ambiguity in the use of terms. A beginner often gets lost in trying to follow

the line of thought by the puzzling practice of shifting the meaning of terms in the course of the same work. Terms like "reality," "consciousness," "truth," "fact," etc., are used with varied meanings. This compilation by Mr. Briggs is a valuable help to the student. He has taken considerable pains to cover a wide ground and attempted clear and precise, though brief, definitions of most terms employed in metaphysics, ethics, logic, æsthetics, phychology, biology, politics and religion, and provided the beginner with a work of ready reference.

Some of the definitions, however, betray a lack of familiarity with the Eastern religions, particularly Hinduism and Hindu philosophy; notably in the case of terms like *Karma,* reincarnation, salvation, *yoga,* etc. For example, *Yoga* is defined: "A system of philosophy and mysticism which practises several unusual ascetic methods of achieving trance-like states." To an Indian reader such a description is a travesty of the science and philosophy of *Yoga,* which embodies as it does some of the deepest insights of the ancient *rishis* into psychology and ethics and postulates a technique of realizing the *summum bonum* by the human individual.

Nevertheless, the book is a valuable addition to the literature of philosophy.

D. GURUMURTI

The Light Within Us. By ALBERT SCHWEITZER. (Philosophical Library, New York. 58 pp. 1959. $2.75)

Spirit, truth, the power to think, duty to humanity and ideals are the principles which emphasize the key concept of "Reverence for Life." It hardly needs saying that this is the spiritual force that guides Dr. Albert Schweitzer. *The Light Within Us* contains short selections from his seven major works. It starts with reflections from his childhood and youth and rapidly assumes a universal tone.

As Dr. Schweitzer is a leading example of a man whose life and work embodies the truth of art, science and the humanities, the book is a balsam for the world's sores. Also, as can be seen, his philosophy is presented with "clarity and conviction":—

> Two perceptions cast their shadows over my existence . . . that the world is inexplicably mysterious and full of suffering . . . that I have been born into a period of spiritual decadence in mankind. . . . Reverence for Life. In that principle my life has found a firm footing and a clear path to follow.
>
> I therefore stand and work in the world as one who aims at making men less shallow and morally better by making them think.

MUMTAZ CURRIM

The Culture and Art of India. By RADHAKAMAL MUKERJEE. (George Allen and Unwin, Ltd., London. 447 pp. 54 plates and maps. 1959. 50*s*.)

Had this attractively printed volume been written by a professional politician it would have, no doubt, been hailed as a major achievement, and one would not have found any grave fault with its occasional sweeping generalizations and scores of such sentences as:—

> Civilization in India is at once more ancient and alive than in any other country in the world.
>
> India, Parthia, Iran, Egypt and Rome were [then] tied together intellectually as parts of one cultural world.
>
> Many ancient folk-stories of India . . . migrated to the Mediterranean, where the well-known Aesop . . . translated them into Greek.
>
> Thus was the Khalsa established in 1699 as the spearhead of resistance not merely of the Sikh but also of the entire Hindu nation against Mughal tyranny.

One does not expect a politician to be too scrupulous, certainly not as careful as a university professor. It is therefore a matter of deep regret that the present volume destined for the general reader should be marred with assertions which are hardly justifiable on the data available now. However that may be, few will disagree with the main theses of the author, namely, the importance of the rôle of Indian art as the vehicle of the expansion of Indian culture abroad and that the three periods when India contributed most towards Asian unification — at best a hypothetical unification, according to the present reviewer — have been the era of the Mahayana Buddhist missionaries, the Gupta Age and the epoch of the Tantrik "renaissance."

It is not an easy book to read. Apart from its rather heavy style and dry catalogues of names, it introduces too frequently terms unknown to most people in the English-speaking world, *e.g., tapas, arupa, parikrama, upadhis,* etc. It assumes on the part of the reader a high standard of general knowledge, particularly of world history and Eastern philosophy. Nevertheless, advanced students will find the task of perusing it sufficiently rewarding; for it refers to India's contacts with "Greater India," contacts which are usually ignored in the standard textbooks in English. In a way, it is an important book: it reveals the attitude of a section of India's intelligentsia. And whatever its shortcomings it ought not to be ignored by the politicians in the West or in the East.

SUDHIN GHOSE

The Story of Medicine. By KENNETH WALKER. (Arrow Books, Ltd., London. 320 pp. Illustrated. 1959. 5*s*.)

This book comprises a comprehensive review of the development of medical science from 2000 B.C. to the present time; the first nine chapters deal with the growth of medicine as a whole over this period, while the remaining eleven chapters describe the development of special subjects such as surgery, relief of pain, control of infection, tropical deficiency and psychological diseases and, lastly, quackery. The book can be readily understood by a layman and yet, at the same time, it is sufficiently accurate and detailed to interest the professional doctor or scientist.

There are 16 plates, some showing the "giants" of the past, some depicting graphic scenes such as the discovery of the effects of chloroform and some showing the detailed dissection work of experts such as Leonardo da Vinci. There are a number of diagrams and a comprehensive and accurate index.

Although there is much detailed information in the book, the general picture of a gradual increase in knowledge and understanding of human physiology and anatomy is not lost. It is salutary to realize that so often the *observations* necessary for major discoveries, such as that of circulation of the blood, were made centuries before the actual concept was grasped. In the specialized chapters in the second half of the book there is a particularly well-balanced account of the treatment of illnesses of the mind.

This book provides fairly solid reading for anyone not naturally interested in the history of medicine, but it will certainly hold any reader who likes this historical aspect, and it is a useful reference book for anyone who needs to study the development of any particular branch of medicine or the influence of any of the great men of the past, to whom we all owe so much today.

PHYLLIS G. CROFT

The English Novel: A Short Critical History. By WALTER ALLEN. (A Pelican Book. Penguin Books, Harmondsworth, Middlesex, England. 376 pp. 1958. 4*s*.) Received through the courtesy of the British Council, London.

Mr. Walter Allen, who is himself a novelist and has written a book on *Reading a Novel,* here gives a critical history of the English novel — perhaps the most powerful and popular literary form of today — over a period of two and a half centuries. Drawing a distinction between fiction and the novel, the author thinks that though works of fiction like Malory's *Morte d' Arthur,* Lyly's *Eupheus* and Sidney's *Arcadia* were available before, the first buddings of the novel as such came only with Bunyan's *Pilgrim's Progress,* a work from the pen of a "transcendant genius"; these were followed by *Robinson Crusoe* and *Moll Flanders* by Daniel Defoe, "the archetypal novelist." The eighteenth century witnessed "the first great flowering of the English novel" with the novels of Richardson, Fielding, Smollett and Sterne, but its choice fruits came from the great novelists of the nineteenth and early twentieth centuries, like Jane Austen and Scott, Thackeray and Dickens and Collins, George Eliot and Meredith and Hardy, Henry James and Conrad and Bennett and Wells, D. H. Lawrence and Joyce. One may agree or not with the author's views of Dickens as "the greatest genius among the novelists" and of Henry James as "the greatest figure among the generation of novelists who came to maturity during the eighties." But one cannot help admiring the author's considered opinions on books and authors, his nice sense of discrimination in choosing his materials and his thoughtful analyses and comparisons.

For the student and the layman no better introduction to the subject could be offered.

R. BANGARUSWAMI

Shaw the Novelist. By E. NAGESWARA RAO. (Triveni Publishers, Madras. 114 pp. 1959. Rs. 2.50)

A considerable amount of literature exists already on Shaw, but, as Shri Nageswara Rao rightly holds, it is almost entirely devoted to his plays, his philosophy and his criticisms. The author can therefore be credited with breaking fresh ground.

He contends that to understand Shaw's mental growth it is necessary to make a proper study of his novels, and goes on to prove that though these early efforts cannot, in themselves, be considered of a particularly high order, they are very good pointers to his later development.

This work has necessitated much research and has been executed with painstaking thoroughness. Commencing with a brief account of Shaw's early life, we are given a summary of his novels and short stories followed by a detailed analysis of the principal figures. The main idea behind this effort is to show the strong resemblance between the characters in the novels and those of the plays, and to prove, thereby, that "Shaw the playwright is not an isolated phenomenon or a sudden offshoot, but quite a logical and natural growth."

The heroes of all five of Shaw's novels are very obviously based on himself, and we are shown the progressive parallel maturing of G.B.S. himself and his fictional prototypes.

Much stress is laid on the "theatre" element, and the characteristic style of Shaw the playwright is no less marked in his novels. Some of the themes of the latter have even been adapted and worked out at greater length in the plays.

Containing a mass of minutiæ, this book should be useful to the many admirers of Bernard Shaw.

ROSHAN KOTHAWALA

Leaves from the Jungle: Life in a Gond Village. By VERRIER ELWIN. (Champak Library. Oxford University Press, Bombay. 194 pp. Second Edition, 1958. Rs. 7.00)

The first edition of this book was published in 1936 by John Murray. In the second, the text has been modified and the "obscure" portions deleted. The Foreword — mainly autobiographical — is a welcome addition and furnishes a vivid background to the book.

This diary of a welfare worker was written when the author was at the crossroads of life and considered a *persona non grata* by the British Government. The "Leaves" reveal him as a "philanthropologist" dedicated to Christ (no more to Churchianity), struggling between two worlds, one dead, the other — anthropology — still in the incubation stage. Rightly enough, Sir Francis Younghusband observed, "I will be grateful to Sir Samuel Hoare for one thing at least, that he forced Elwin from politics to *poetry*" (italics reviewer's).

The title of the work is poetic. But one wonders if the objective science of anthropology does not look askance at creative imagination. The inner poetry of Elwin's adventures and his life in a Gond village as a suspect disciple of Gandhiji with his "mud-hut philosophy," interspersed with wit and ironical flashes, impels the reader to finish the book at one sitting. In our judgment, the author is assured of a rightful place in English literature.

The tribals are there in pen-sketches, tantalizing in their brevity. Elwin pulls the leg of the aboriginal (like that of his friend Shamrao Hivale), but his humour (does it co-exist with science?) renders him liable to the misconstruction that he is the King of Brobdingnag gambolling with the politics and culture of Gulliver's race.

The "Leaves" are neither philanthropology, nor yet anthropology, but poetry. The "Foreword" is revealing and the concluding Notes useful.

CHARULAL MUKHERJEA

A Study in Hindu and European Political Systems. By RAMPRASAD DASGUPTA. (Sole distributors: Firma K. L. Mukhopadhyay, Calcutta. 319 pp. 1958. Rs. 12.00)

Shri Ramprasad Dasgupta's book, posthumously published, is a valuable addition to the already vast literature on Hindu polity, besides being a corrective to some misconceptions among European scholars about it, the most widely prevalent being that ancient Hindu polity is synonymous with monarchical absolutism and Oriental despotism. Unimpeachable, though somewhat discursive, evidence available from diverse sources such as the Vedas, the Puranas, and the Dharmashastras, not to speak of more reliable historical sources like Kautilya's *Arthashastra* and the travel accounts of European and Chinese travellers, tells a different story. To present the position in proper perspective the author has adopted a comparative method, yielding the conclusion that though monarchy was the predominant form of rule in Hindu India, there were considerable areas where the oligarchical and the republican systems were prevalent. The kings were, however, highly responsive to popular feelings even where they did not go out of their way to ascertain and satisfy them, while during comparable periods in Europe feudal anarchy was the rule. "The Hindus had a clear idea of the importance of monarchy and the evils of anarchy," he says. Shri Dasgupta's book is in two parts, the first dealing with European polity and the second with Hindu polity, and its merit is that it is scholarly without being polemical.

C. V. H. RAO

Tippoo's Tiger. By MILDRED ARCHER. (Her Majesty's Stationery Office, London. 30 pp. 22 plates. 1959. 7*s*. 6*d*.) Received through the courtesy of the British Council, London.

The story of the "curious and fascinating object" known as Tippoo's Tiger, which was captured in the Seringapatam fort after Tippoo Sultan's death in 1799, and which has since found its way into the Albert and Victoria Museum in London, is told in this booklet by Mrs. Archer. The mechanical contraption has the shape of a musical organ and depicts a "prostrate European being savaged by a Bengal tiger," and when pressed emits sounds alternating between the growling cough of the tiger and the groans of the victim. Why Tippoo had this gruesome object constructed has lent itself to many interpretations, the most plausible of which is that it is traceable to a "dominant aspect" of Tippoo's life — "his deep and superstitious reverence for tigers as such and his equally deep loathing of the infidel." It may have also a reference to the death of Munro, only son of Sir Hector Munro, who defeated and humbled Tippoo's father Hyder Ali, and for whom Tippoo had a natural enmity. The young man was actually mauled by a tiger in the Saugor island in Bengal in 1792 and the identification of the victim with Sir Hector's son must have provided a peculiar satisfaction to Tippoo. As Mrs. Archer says, "In the tragedy of Saugor island may lie the clue to the tiger's chance construction."

Photographic reproductions of the Tiger from different angles and of General Baird's capture of Seringapatam are included in the booklet, which also contains a valuable bibliography on the subject.

C. V. H. RAO

The Religion of the Buddha and Its Relation to Upaniṣadic Thought. By BAHADUR MAL. (Vishweshwaranand Institute Publications, Hoshiarpur. 310 pp. 1958. Rs. 4.50)

The book is a scholarly exposition of the Hoshiarpur philosophy of the Buddha, with a detailed picture of its background and its subsequent reaction on Hindu religion, thought and culture. The Introduction by the author is an outline survey of religion and philosophy in pre-Buddhist India and of the social and political conditions prevailing at the time. During this survey the thought of the Upaniṣads is neatly summarized and an account is also given of six other teachers contemporary with the Buddha.

The book itself begins with a short biography of the Buddha and gives later a clear exposition of the Four Noble Truths; the Bodhi Paksya Dharmaḥ or "Qualities and Practices Constituting Enlightenment"; and the Sangha. The chapter on "Buddhism and the Upaniṣads" reveals the similarity between the teachings of the Buddha and those of the Upaniṣads as regards *Karma, Nirvāṇa* or *Mokṣa,* the Supreme Reality and the Path to Spiritual Attainment. After dealing with the development of Buddhism and the Mahayana philosophy, the book ends with a brief survey of Buddhism abroad, the causes of its disappearance from India and the revival of interest in India since Independence.

The book is an excellent treatise on the religion and philosophy of the Buddha, with clear-cut ideas expressed with clarity, and is well worth a place in any library.

P. R. RAO

Development and Working of the Indian Constitution. By RAJ NARAIN GUPTA and RAMESH NARAIN MATHUR. (504 pp. Rs. 7.50); *Planning in India.* By G. P. KHARE. (148 pp. Rs. 3.75) (Both Kitab Mahal, Allahabad. 1958)

When an increasing number of studies is being undertaken on the Indian Constitution, it may be difficult to accept Shri Raj Narain Gupta's and Dr. R. N. Mathur's contention that "there is no such work yet published" as theirs. But when they say that *Development and Working of the Indian Constitution* is intended "for students of graduate and post-graduate classes in Political Science," we can readily concur.

The first part of the book is a brief historical review of constitutional developments in India during recent decades, while the second is an exposition of the various aspects of the Indian Constitution. There is a useful chapter on "Political Parties in India," pointing to the distressing conclusion that, in the multiplicity of parties that clog the Indian scene, we have a long distance to traverse before arriving at the haven of a well-established two-party system, which alone can provide a safe anchoring place for stable parliamentary government. Besides the bewildering medley of national and regional parties and groups, there is the nondescript tribe of independents, whose only contribution to constitutional progress is the introduction of a discordant element in the body politic.

Some features of the last two General Elections — one of which is the dominance of caste and communal influences in the selection of candidates for election and in deciding voters' choice, and a second the absence of any national party which can effectively challenge Congress supremacy — are sources of disquiet, the end of which is difficult to visualize. Another useful chapter reviews political developments in various States during the last decade.

The Indian Constitution is a written one. But no Constitution can survive without organic modifications in response to changing and developing needs. India's Constitution is undergoing this process and the authors list a number of conditions, the fulfilment of which, it will be generally agreed, is essential if the objectives of political stability, economic progress and social advance and equality, which the Constitution aims at, can be achieved.

Dr. Khare's book is one more useful addition to the literature on planning in India. He analyzes the first Five-year Plan and the aims and achievements of the second Plan during its initial stages. His main theme is that the principal objective of planning, namely, the augmentation of national income, could be better achieved by a proper allocation of available resources, implying thereby that this allocation has so far not been very judicious. There is justification for this deduction in that the entire thinking of the Planning Commission, when formulating the first Plan and even the second was (and probably even now is) on the basis of initially drawing up schemes and targets and searching later for resources to implement them. This has doubtless landed us in a mess, constraining us to undertake a feverish search for both internal and foreign-exchange resources. Dr. Khare advocates the adoption of the linear method of programme-evaluation to discover "whether the allocation of resources has been made in such a way as to maximize the national income." Present thinking on the subject is veering in the direction suggested by Dr. Khare, and "perspective" planning and "phasing" are indicators thereof.

Dr. Khare pleads for appropriate

consideration in planning to the social, economic and cultural factors, all of which have an imperceptible but vital effect on national effort, reflected in planning.

C. V. H. RAO

"SOLID VALUES" IN FILMS

NOW AND AGAIN a film appears which strikes deeper than those productions dependent on "box-office appeal," deeper also than the "sophisticated" or "realistic" offerings of the *avant-garde*. Such a one is the Japanese film *Living*, directed by Kurasawa, shown this summer in London and welcomed by the critics as one of the most moving films of the year. It is the story of an oldish man in the Japanese civil service, who unexpectedly finds he has cancer, and is told he has six months to live. In the shock, he feels that, caught up in the bureaucratic machine, he has hitherto missed life, and despairingly he clutches at anything he hopes will bring him satisfaction and forgetfulness for these last pitiful months. But the lures that seem to offer the happiness he desperately tries to grasp — drink, women, even the ordinary, human, personal love — all fail and leave him hopeless, until he turns round to dedicate himself to the needs of others, to a cause greater than himself. When this calls out his integrity, his devotion, his persevering effort and work, happiness comes, not as something desired for itself, but as a natural concomitant of his attitude and actions. Implicit, even if not expressed, in the film is the conception of a source of power and contentment within each man — the power of the far-seeing soul, a greater self-less power which may be drawn upon by the personal man, if the latter is willing to yield itself to the higher.

We can connect with this an appropriate article by K. G. Collier, "Solid Values" (*Times Educational Supplement*, July 17th, 1959), which raises the question of films and moral education. He considers that both films and television offer an ideal medium for education in human understanding and values. Films like *The Bridge on the River Kwai*, *A Man Is Ten Feet Tall*, or the television feature *Dixon of Dock Green* (a character study of a humane policeman on the beat), these raise

> fundamental moral questions in the shape of concrete, particular cases of individual behaviour and personal interaction. As a result, the general, abstract moral problem becomes far more real and significant to the average schoolboy.... Teenages can see *in terms of the relations between people* the point of the moral principles they are taught.

Two organizations that are working to further this approach are the Society for Education in Film and Television, and the British Film Institute, which has built up a library of excerpts from well-known films that can be used by teachers and their classes for purposes of discussion. Much has been said and written against films and television, and with cause, but as nothing is either good or bad in itself, the way in which their potentialities are worked out determines their value, and we can note these particular developments with hope.

THE INDIAN INSTITUTE OF WORLD CULTURE

[On July 7th, 1959, **Dr. C. P. Ramaswamy Aiyar** spoke on the important subject of "The Threat to the Humanities" at the Indian Institute of World Culture, Basavangudi, Bangalore, under the chairmanship of Madame Sophia Wadia, President of the Institute. We are grateful to Dr. Aiyar for the following condensation of his lecture. We also take this opportunity to felicitate Dr. Aiyar upon his having completed eighty years of his life on October 31st.— Ed.]

THE THREAT TO THE HUMANITIES

A noted thinker referred lately to what has been often called "The Sputnik Age" and its overwhelming preoccupation with technological and scientific achievements, and to the bias that is everywhere prevalent in universities and in all departments of life in the direction of the regimentation not only of science but of all life. He spoke especially of what he called the "soullessness" implied in the experiments with animals and with men immured in the nose cones of space projectiles. He described the main features of the present age as comprising cultural anarchy, economic uncertainty and mental intolerance and the consequent submergence of human personality under monolithic systems of Government (as for instance in the recent *coups d'état* and the military administrations set up in countries as far apart as France, Hungary, the United Arab Republic, China, Burma, Indonesia and the South-American States, many of which are the necessary sequel to an ambition to rival Soviet performances). In this connection, it may be observed that although people do not, today, speak openly of the White Man's burden, in the language of Kipling, or openly advert to "lesser breeds without the law," yet colour discrimination and race prejudice are by no means things of the past, as may be seen from the recent ebullitions of popular violence not only in the United States but even in England.

An English poet, Siegfried Sassoon, who began as a romantic poet but whom the First World War converted into a bitter and disillusioned writer, has described the present epoch in these words:—

> Chained to the wheel of progress uncontrolled
> World-masters with a foolish, frightened face
> Loud-speakers, leaderless and sceptic-souled
> Aeroplane angels crashed from glory and grace
> Deliver us from ourselves.

It will be noticed that Sassoon's lines accurately describe the encompassing fear and loss of belief that have characterized the psychology of the younger generation. How different this mood is from that pictured by another poet, not many years senior to Sassoon, Francis Thompson:—

> All things by immortal power
> Near or far
> Hiddenly
> To each other linked are
> That thou canst not stir a flower
> Without troubling of a star.

The real perplexity and crisis of today seem to arise from our overlooking the real meaning of culture. In truth, while all the world is in pursuit of power and of wealth as a means of power, culture, in the words of Emerson, corrects the theory of success. The man of culture is one who, in the impeccable description of Cardinal Newman, never inflicts pain, whose philos-

ophy has taught him to be impartial and gentle, gentleness being attendant on true civilization. Not gentleness only is the accompaniment of civilization but also the feeling that was so eloquently expressed several centuries ago by the Latin dramatist Terence:—

Homo sum; humani nihil a me alienum puto (I am a man and I think nothing that is human alien to me).

Such sentiments and the conduct that is a result of their translation into action can best be fostered and maintained by a knowledge of what the best and the wisest of men have thought, dreamt, spoken or sung.

Culture is the acquainting ourselves not only with the best that has been known and said but, in reality, with the history of the human soul. Such culture is most easily and thoroughly attained by means of a knowledge and appreciation of literature and the arts, which are compendiously described as the humanities, *i.e.*, the humanizing agencies. The joys and sorrows, the dreams and hopes, all the emotions of man as he faces the beauties of the world, all his terrors as he faces Nature's secrets — these lend their wings to the soul of man in the search for knowledge and, what is more than mere knowledge, self-knowledge. The humanities have two aspects: one, a racy local aspect, and the other, the universal. No great artist or poet can avoid being influenced by and giving expression to his environment, his tradition and his heritage. But he triumphs most who is able, in his inspired moments, to transcend these limitations and to speak in a language that knows no boundaries of time or space.

It is perfectly true that, as the Irish poet affirms, "each age is a dream that is dying or one that is coming to birth." The influence and power exercised by the Sage, the Seer and the Poet have been acknowledged from the most ancient times. In one of the hymns of the *Rigveda,* the Supreme Being is described as a Poet (*Kavi*) who, by means of his poetic wisdom, is omniscient (*Kaviḥ kāvyenāsi viśvavid*). Elsewhere, he is again described thus: "He, the poet, with his poetic power has demonstrated his beauty in the sky" (*Kavih kavitva divi roopam asejat*). The same idea is thus expressed by a modern poet:—

We are the music-makers
And we are the dreamers of dreams
Yet we are the movers and the shakers
Of the world for ever, it seems.

Examples are numerous of the terrific as well as the beneficent power exercised by the man of letters. The French Revolution owed its stimulus and inspiration to men like Rousseau, Voltaire and Diderot. Tom Paine's *Age of Reason* was one of the contributory causes of the upheavals of the eighteenth century. Darwin revolutionized the thought and outlook of the world with his theory of evolution. More recently, man's knowledge of his subconscious life has revolutionized thinking; and Freud and Adler and Jung are bringing back to this world some of the intuitive teachings of ancient religious seers. Mrs. Browning's "Cry of the Child" was largely responsible for the improvement of the lot of child workers in the factories. *Uncle Tom's Cabin* roused anti-slavery sentiment and helped in preparing the ground for Abraham Lincoln's liberation of the slaves in America. Marx and Engels have overturned the political economy of the past and led the way to the socialist and communist ideals of today; and the India of today was led along the path of revolution which was nevertheless intrinsically peaceful by the efforts of Mahatma Gandhi.

It may be affirmed without hesitation that if the main aim of life is to secure richness and variety of experience, to acquire that true freedom which can be equated with an exhilarating

sense of personal incentive and the development of individuality, then, the best training therefor is through the humanities. So far as India is concerned, its poets and its sages have, during several centuries, worked uninterruptedly to construct an ideal differing completely from the totalitarian thought-processes. They have insisted on and practised liberty of thought and investigation; and besides, they insisted on charity and tolerance of differences not only in thought but in conviction, practice and daily life.

There is the danger today that, in our attempts to achieve economic and political progress quickly, we are apt to be captivated by the methods of regimented discipline which are stridently proclaimed successful in many parts of the world. Such efforts are often seconded by the press, the radio and television, which can easily become instruments of skilful propaganda and the blotting out of minority views.

True culture is impossible without the consciousness that there is always some truth on the other side. Each civilization that has functioned in the world has contributed its quota to the sum-total of human values. India's contribution has been plain living and high thinking, the absence of money power or aggressiveness, the pervading feeling of the continuity of existence and the consequent conception of this life as one of a series of experiences and actions, past and present, which will be integrated into a future essentially dependent on our past and present thoughts and actions. Islam has been marked by complete freedom from a colour complex and the almost thorough abolition of priesthood. Christianity has brought into the world not only the example of the life of Jesus but the inculcation of charity and love for the neighbour. Lord Buddha, with lofty detachment, insisted: "Investigate and check what I preach; if you find it true, accept it; if false, discard it." By his enthronement of human perception and effort, by his eschewal of the vague, the supernatural and the unverified, he became one of the true liberators of humanity. And Shankara, many centuries afterwards, uttered the same truth in these words: "Wisdom is not attained except through strenuous personal investigation."

If we bear in mind these treasures of thought, we can envisage what the humanities have stood for. It is through the influence of our philosophers and poets that we can come to see democracy as an attempt to confer power on those who are likely to suffer most from power. It does not mean or signify levelling down but a strenuous and widespread process of climbing upwards — *Excelsior*.

The study of the humanities is perhaps the best corrective to the domination of controversial politics and dogmas, and through that study alone shall we be able to avoid the intolerance which leads so often to pervasive hypocrisies and apparent conformity to the programmes of powerful ruling groups. In no other way can the importance of individuality be sensed and implemented. The dragooning of the masses through propaganda and methods like brain-washing into social or political conformity is the very opposite of the ideal of true culture.

One of the most remarkable exhibitions of the influence of culture was the avoidance in India, in the past, of plutocracy and money power. The evil arising from a lack of true and widespread culture is mass escapism, manifested sometimes by the acceptance of military rule or by handing over responsibility and judgment to some person or group, and very often by giving way to the herd instinct or the crowd instinct. A crowd's behaviour is conspicuously different from the behaviour of the individuals composing it. An unreasoning and hypnotic spell very often overcomes men in the mass

when they have not been truly educated and rightly led. Of all the freedoms provided for in constitutions, the most important is the freedom from fear; and it is the indispensable condition of well-being that there should be a definite distinction drawn between political responsibility and intellectual responsibility, between what is politically practicable and the search for the ultimate truth. The formation of opinion must not be subject to any trammels. The translation of opinion into practice is a different matter and should be accompanied by the spirit of give and take, live and let live.

The political spirit described as characteristic of modern society has its own place, but it should not be allowed to trespass into domains that have least to do with politics. In order to achieve these ends, every attempt should be made not to succumb to the scientific and technological creeds, which are apt to become dangerous idolatries, but to remember that the main implication of culture and the true end of education are the creation of a sense of proportion and a realization of ultimate human values, which will alone contribute to humane thinking and human living.

C. P. RAMASWAMY AIYAR

LEAVES FROM A NEW YORK DIARY

[**Shri Baldoon Dhingra,** of the Education Department, UNESCO, who sends us, month by month, his interesting "Leaves from a Paris Diary," was recently called upon to visit the United States. Our readers will find his comments on his American experiences suggestive.—ED.]

I HAD THE PRIVILEGE of dining this week with Mrs. Eleanor Roosevelt. I was particularly struck by one remark she made: "We no longer think in terms of the absolutely black or absolutely white," she said. "We are beginning to recognize differing shades of grey." This approach to ideas has Oriental overtones; that this notion is now spreading to the Occident, thanks to great people like Mrs. Roosevelt, is a blessing. And if these notions can permeate other religions we might find the fanatic's grip loosening. When is a fanatic not a fanatic? Perhaps only when he is moonstruck.

Let us see how we can argue on the implications of "The Ethics of Major Religions for International Relations." This, in fact, is the theme of a Conference in Princeton University to which I have been invited. The Church Peace Union, an organization to relate ethics to foreign affairs, is holding this meeting.

It is clear that this Conference has been inspired by UNESCO's Major Project. The Committee which arranged the programme and selected the subject did so because it felt that dynamic changes, which vitally affect national policy, are taking place in some Oriental religions. The question of the relationship between religions, ethics and foreign affairs is only now receiving consideration from Western philosopers and statesmen.

In order to bring about this exchange of ideas the Church Peace Union wants to build up a body of materials on the subject, to encourage the development of a "common conceptual language" and to stimulate further thinking and writing among university students —

presumably, to provide more material for learned dissertations! Accordingly, five papers have been prepared by leading moral philosophers or "specialists" to relate the ethics of Buddhism, Christianity, Hinduism, Islam and Judaism to international relations. I am not being cynical, but the outcome of all this — apart from 250 pages of documentation — will be a discussion restricted to theories which such exponents of religion will try to justify and defend.

I was invited to this country by the Netherland Bureau of Foreign Students to lecture to American University students on board the *S. S. Zuiderkruis*. As I was the first Oriental lecturer ever to be on the Orientation Programme, I accepted this offer, which, of course, accounts for my being in the United States and why I have been asked by various Universities and Societies to talk to them. My own experience with young American students, men and women, from numerous Universities was a particularly happy one. I found them, by and large, curious, enthusiastic (whereas I had been warned they would be merely passive) and keen. Nor did I find that their keenness waned with the days. My time in New York had been full and active. Thanks to many friends, especially Dorothy Norman, I met a large number of people including such active figures as Mr. Curtis Roosevelt (F.D.R.'s grandson) and Vice-President of the New School for Social Research, John Thompson of the Farfield Foundations and many intellectuals. I get the feeling, however, and my visit to my old friend Amiya Chakravarty's place in Boston bore me out in this, that people do not consider thinking as stimulating an exercise in this country as in France. They prefer not to indulge in this exercise. The Spanish writer Pio Baroja once said that the circumstances of present-day life are responsible for the fact that most people are dull. No one has anything happen to him. Nothing seems to warrant communication. Our society is committed to making our life, our ideas, our aspirations more and more uniform. I think this is true of many places but certainly more here where the miracles of the great tabloid civilization are so much in evidence. And yet I found that you can break through this superficial crust, this barrier. It is not easy, and words take new meanings here and differing shapes, but with the new pseudo-scientific jargon mastered, one can reach those springs of intuition which are waiting to be discovered.

The other way — much more difficult — is to go to the root of the matter in the simple, direct manner. That is not impossible, but difficult in a "psychology-conscious" society. I am personally glad I came to the New World. There is so much to be found here among these great, simple people and my own feeling, which gains strength each day, is that there must develop increasingly a communion of minds between Americans and Indians. Perhaps, a greater exchange is necessary but *no* exchange is better than a whirlwind visit. India, which lives in many centuries at the same time, is another world. The twentieth-century part is trying blindly to imitate the West, especially America, and the result is dismal. Imitation, even at its best, is catastrophic, and Americans are the first to recognize that. Possibly it will be America's turn to make India realize and appreciate those basic spiritual values which now it spurns for gadgets which are like balloons, full of spirit till we prick them.

BALDOON DHINGRA

ENDS AND SAYINGS

"————————ends of verse
And sayings of philosophers."
HUDIBRAS

For some months *Prism* (a London Anglican monthly) has been considering the problem of religion in relation to political and social questions — what ought to be the Christian attitude towards Race Relations, Disarmament or the Death Penalty? A correspondence published in September 1959, between a regular contributor, Valerie Pitt, and one of the Editors of *Prism*, Nicholas Mosley, clarifies the principles involved in a way helpful to those of any faith.

Miss Pitt attacks the leaders of the Anglican Church for considering expediency rather than conviction, circumstances instead of principles. Afraid to give offence, they speak with "feeble and divided voice about matters like the Hydrogen Bomb, Apartheid, Suez, and so on" because they do no real thinking about them. The Editor answers that there can never be rigid theological rules about political choices. A loving society cannot be "ordered by blue-print, as it were, apart from the struggles of each person within it." Whenever the Church has tried to impose a settled Christian society upon earth, it has generated further social abuses. Its influence is most beneficial when the individual Christian puts his own house in order as a demonstration and then takes his stand "against the particular social abuses and godless conventions of the age, quite apart from his hope of making permanent any better conventions." Mr. Mosley indicates a greater public awareness today of the more material social problems (even though inadequately dealt with) but

> the social abuses of this age and country are not primarily practical ones of injustice and squalor, but more ones of the spirit or psyche, manifested personally and in the community. This is the age of untruthfulness, of doublethink, of loss of integrity and a profound lack of courage. . . . We are in a moral vacuum with no values, and the idols of publicity are in the place of God . . . the present abuses are those of dissolution and moral chaos . . . our remedies must be in this sphere also—in a concentration not on political nor social lobbying but on demonstrations personally and in groups of what the godly life of integrity should be.

It may mean coming out and being "separate" when the situation eludes or "even corrupts us if we try to fight it on its own ground."

Miss Pitt insists that personal intuition and example cannot take the place of reason by which the truth about the world

> can be discussed and understood as an objective reality . . . the area of moral choice and moral action lies not merely in personal but in community relations.

Sustained political action stopped the slave trade, not Wilberforce's personal integrity. The Church cannot contract out of mundane affairs, since its very funds come from commercial and industrial enterprise. There is still today a vast mass of injustice and wretchedness, and though one of the duties of Bishops is to teach the Church about its work in the world, they do far too little in this way.

The Editor suggests that the real question is not about contracting into or out of society, but the nature of the contract. Reasoning, theological or otherwise, gives no safe ground for establishing the right course of action, for reason can equally lead to wrong conclusions. The Christian is taught that unless his "heart" is ordered

aright "all other efforts and judgments will be useless." This involves also the mind, the personality and the behaviour. Contracting into or out of society becomes secondary to contracting into or out of reality. This is not "a retreat into an unworldly pietism." Leaders gain no authority by thinking about social and political problems. They need the courage to experience them

> in fact or in the imagination . . . facing the truths of their own needs and shortcomings, and by this to gain insight into wider necessities.

Social theology can make broad definitions, but their interpretation and application depend on the "heart." A single shining example makes more impact than argument.

> . . . example *can* have an effect in the practical world *via* the spiritual. . . . I believe that the spiritual courage and integrity of a hermit, say in Battersea, can in fact change the heart or alleviate the sufferings of a crippled criminal in Peckham; and this sort of job is a whole-time responsibility. I believe this because I think it is observable from the evidence, and because it seems to me that it's this sort of thing that the Christian faith is all about.

It is a fallacy that because the material need is obvious, the spiritual becomes a luxury. The two are one, but dependence on mere logical persuasion would divorce them. There is the need for political and social action by the Christian, but, Mr. Mosley emphasizes, the real power in such action comes from what one is, and from what one gives in the way of love and sacrifice. What is thus

> done without care for practical results . . . will quite often . . . result even in the surprising achievement of what one desires.

A frank appraisal of the fall in the standards of integrity in the country, which has been greatly agitating the public mind in recent times, is made by Dr. N. Das in a special article in *The Statesman* (New Delhi). This subject is of great importance at this moment in the history of India, when she has taken upon herself tremendous responsibilities in the social and economic spheres and it is incumbent on her officials to display a high sense of altruism, integrity and public duty. According to his diagnosis, there are two main reasons for the dismay at the fall in the standards of integrity in the public services:—

> This first reason is that, with activities in Government departments and in the so-called public sector very much on the increase, the area of operation of public servants has expanded considerably. Various regulations and measures of control have placed in the hands of officials a power which can be used to public advantage or disadvantage, as the actual holders of it wish. . . . The second reason is that the public have become increasingly conscious of their rights and privileges. . . . A wrong which might have been endured two or three decades ago as something inevitable or not worth bothering about, would no longer be accepted today with the same fatalistic submission.

Discounting the growing feeling in the country that there has been a steady deterioration in the moral standards ever since Independence, Dr. Das recapitulates recent history and refers to the report of the Rowlands Committee, which had noted with concern the worsening situation since the war, and says:—

> The war had created conditions which not only made money-making easy but placed great temptation before officials charged with the granting of permits, licences, etc. It was not, therefore, surprising that some of them were found to have succumbed to such temptation.

But it is regrettable that, even after the end of the war, the deterioration has not been arrested. With a view to improving the efficiency and tone of the administration, the Government of India have asked a number of experts to go into the matter and the Planning Commission have devoted a whole chapter to this subject in their Second

Five-Year Plan under the head "Administrative Tasks and Organization." After examining these reports, the writer observes:—

> The sharp fall in standards of integrity which commenced with World War II has not only not been arrested, but is threatening to become almost endemic.

Among the various measures suggested to eradicate corruption, Dr. Das points out the useful rôle that public opinion can play in effecting improvements. But have the members of the public really lived up to these expectations? Public servants are but a cross-section of our society, and it is idle to blame them alone, so long as the conditions around are ideally suited for corruption. Corruption presupposes two parties; and a corrupt official can hardly exist if the members of the public are determined not to resort to unfair means.

It is refreshing to note that the same subject was referred to by the Governor of Andhra Pradesh, Shri Bhimsen Sachar, when he stressed recently the need for a determined, powerful and continuous drive against every species of corruption. He was inaugurating the Hyderabad branch of the Indian Institute of Public Administration when he stressed the value of a strong and impartial public administration, and pointed out that, in a democratic country, it should not be difficult for public opinion to assert itself against a corrupt administration.

As the only way to raise standards of integrity is to set better examples, the responsibility for rooting out corruption lies with the elected leaders, the Ministers and politicians of the day. Rightly did the Governor emphasize this aspect when he said (according to a report in *The Hindu*):—

> In a democratic government, the Minister is the key to its character. As so much depends on a Minister, it is imperative that political parties should be ruthless in dealing with bad Ministers. A bad Minister should not be tolerated for a day. The country is always bigger than a Minister, and in the case of a conflict between the two, it is the Minister that must be thrown out, and not the country. We just cannot afford to be soft with a corrupt and unpatriotic creature.

Pointing out that the leaders should set an example in this line, the Governor emphasized that after the attaining of independence it had become necessary that self-government should be translated into good government and added:—

> Let me say this pointedly, that it is due from a Government servant, no less than from a Minister, that he should be prepared to make every sacrifice, even the sacrifice of his job, when it comes to the question of upholding the dignity and purity of administration.... There is nothing like a perfect system of administration which will be good for all time. It is the duty of the administrator to bring about timely changes in the administrative system so as to ensure the least possible disturbance in the social equilibrium. Again, a good administration seeks the elimination of waste, the conservation and effective use of men and materials, and the protection of the interests of the people.

The twin evils afflicting Indian education, according to Shri C. D. Deshmukh, Chairman of the Indian Universities Grants Commission, are those of student indiscipline and the language barrier. This was referred to by Shri Deshmukh in Manila while delivering the Convocation Address at the State University of the Philippines. The same subject was earlier referred to by Shri Deshmukh when he presided over the inaugural function of the new academic year at the Willingdon College at Sangli.

According to a report in *The Times of India*, Shri Deshmukh said that so long as they did not have enough scientific and research books in the regional languages, English would have to continue as the medium of instruction. Even supposing, he added, that they

were to do away with English, the teachers would have to learn some other foreign language for imparting higher education, because with the limited resources at hand today and under the present circumstances, they could not translate all the technical and scientific books into the fourteen national languages of India.

Since linguistic passions have been showing no sign of abating, it is refreshing to note that Prime Minister Nehru has poured oil on troubled waters with his clear enunciation of the policy on the language question. His categorical statement that there would be no attempt to impose Hindi should set at rest the fears of "Hindi imperialism"; for he declared (as reported in *The Statesman*, August 8th, 1959):—

> I would have it [English] as an alternative language as long as people require it and the decision for that I would leave not to the Hindi-knowing people but the non-Hindi-knowing people. . . .
>
> I believe in two things. There must be no imposition [of Hindi]. Secondly, for an indefinite period, I do not know how long, I cannot say, English should continue as an associate additional language not because of certain facilities and all that, but because I do not wish people to feel in the non-Hindi areas that certain doors are closed to them because of their fears to correspond with the Government in Hindi. They can correspond in English.

The importance of this statement will be realized when it is noted that little significant work has been done so far in regional languages that would help to perfect them as vehicles of sound education. A mere war has been waged against English, with the net result that educational standards in India have gone down alarmingly, because students have been fed on third-rate translations of English books. It is futile to fight against English, which can contribute immensely to the growth of the Indian literature and languages, instead of striving to enrich them. In this context, therefore, one can appreciate Shri Deshmukh's appeal to retain English as the medium of instruction at the higher secondary-school and the university stages till the Indian languages are sufficiently competent to replace it.

ERRATUM

In the article "Tragedy and Sanskrit Drama," by Shri K. Viswanatham in our October number (p. 443) the author points out an error which we hasten to correct. The last sentence beginning on p. 443 should read :—

> Madhusudana Saraswati observes: "From all *Rasas* we do not experience equal pleasure."

We regret the error, due to a misreading of the Devanagari in the MS.

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